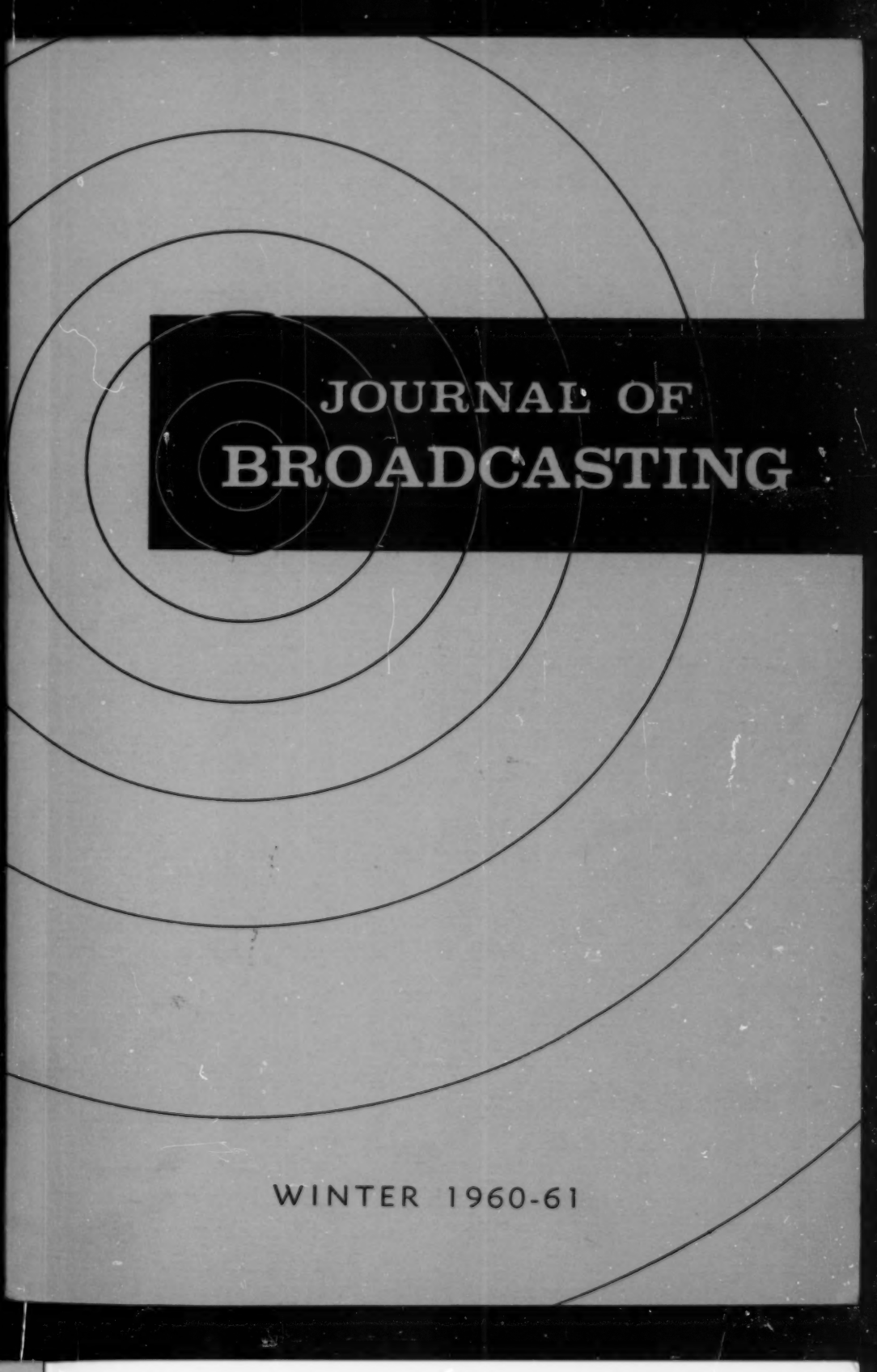
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WINTER 1960-61

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Manuscripts, books for review, and editorial and business correspondence should be addressed to the Editor, Journal of Broadcasting, University of Southern California, University Park, Los Angeles 7, California.

Restrictions

IT would be interesting to know what different connotations the word "restriction" has for each reader. To some it would refer to the long fight of broadcast journalism to cover courtroom events. To others it would refer to the scarcity of television and radio channels in profitable markets. Still others might think of governmental limitations upon program and business activities of broadcast stations. Yet another group would expect to read of the restrictions Congress has placed upon the FCC's powers to interfere with the broadcasters' activities.

To all of these readers, the word "restriction" implies a reduction of liberty, of freedom of action. However, it is unlikely that many would think of "restriction" as synonymous with "self-restraint." In a civilized society, freedom of action is *always* restricted to some extent; if not voluntarily, then by law. It is said that the right of a man to swing his arm ends where a fellow man's nose begins. This restriction may be imposed by the arm-swinger himself, or by outside forces preserving the public peace.

However, the restriction of one's liberties does not mean a corresponding increase in another's. On the contrary, they rise and fall together. In a complex civilization, the institution that is called upon to enforce the laws is often more securely bound by them than the ordinary citizens. The procedural rules of the FCC fall as heavily upon the Commission as they do upon the regulated. Whenever it becomes necessary to establish outside restrictions on one group, due to that group's lack of self-control, the freedom of *all* other groups is similarly reduced.

The FCC was not established because of an unreasoning desire for power among Washington bureaucrats. Rather, it was established with nigh-universal approval (as the FRC), because the broadcasting industry didn't have enough *self*-restraint to control the chaos on the airwaves. The current uproar over programming practices may well lead to further restrictions (as the article by Ashbrook Bryant, Chief of the FCC's Office of Network Study, points out in this issue), but who can deny the provocation of the quiz show, payola and plugola scandals? Henry Goldstein (in this issue of the JOURNAL) offers a guide to the broadcaster's

responsibility for advertising matter. With intelligent self-restraint on the part of advertiser, agency and media, need such an article ever have been written? Without self-restraint, we have legal restrictions.

It is also true that once restrictions are laid down, there is a deplorable tendency to perpetuate and increase them. It took a long time for broadcast regulation of any sort to become a reality, yet now we are faced with species of regulation of station, network, producer and advertiser (and, in many countries, listener) unthought of not long ago. The complaints by radio comedians over network "censorship" twenty years ago are echoed in increased strength by today's television writers. While the FCC is worrying about advertisers and others usurping the station's control of program content, the FCC's representatives prevent a Los Angeles station from broadcasting its Program Inquiry hearings.

To reduce the restrictions upon one, it is probably necessary to reduce them upon all. If an onerous condition binding upon two parties is ignored or nullified by both, then it will effectively disappear, benefiting both parties. Within such a society as ours, it cannot be abrogated unilaterally. To complain of restrictions, in the hope of receiving a one-sided increase in freedom of action, leads only to frustration, future conflict, and perhaps eventually even less freedom. To advocate or teach the doctrine of abolishment of all broadcast program regulation may eventually lead to as many difficulties as advocating complete government control of the "free" market place of ideas.

Theoretically, there is no reason why this spiraling or mushrooming of restriction—from within and without the industry—cannot be stopped. All it should take is self-restraint by all concerned, although it may appear unlikely that the governmental regulatory agencies will voluntarily give up power and procedures, or that various elements within the industry will give up real or fancied competitive and bargaining advantage without outside coercion. For example, intelligent self-control, as epitomized by the NAB Codes, has saved the industry from far more trouble than it has created. It may not be too late for broadcasters to live up to the *spirit* of their programming promises on license renewal applications, and thus prevent strict enforcement of the *letter* of these promises by proposed legislation and rulemaking.

Responsibility for Broadcast Matter

BY ASHBROOK BRYANT

In February 1959, following extensive informal inquiry, the FCC ordered (FCC 59-166) a broad public inquiry to examine in detail modern broadcasting industry "policies and practices" in the creation, production, selection and supervision of television programs. This inquiry (Docket No. 12782, pursuant to Sec. 403 of the Communications Act of 1934) was intended to provide a factual basis for the re-examination and re-evaluation of the regulatory pattern of the Act. Nine months later the inquiry was broadened (FCC 59-1136) to include all broadcast matter—programs and advertising—on radio and television. Public hearings were held involving networks, advertising agencies and representatives of many segments of the public including universities, churches, women's clubs and other organizations of national scope.

On June 15, 1960, an Interim Report, "Responsibility for Broadcast Matter," was submitted to the Commission, and led to the Commission's Report and Statement of Policy (FCC 60-970, July 29, 1960) re-defining its policies with regard to station responsibility for broadcast matter. The inquiry has continued, with hearings held in Los Angeles in October of 1960, at which representatives of various components of the television film industry testified—or refused to testify. The overall purpose of the continuing inquiry was stated at the outset: "No attempt has previously been made to isolate and describe the multiple factors which, taken together, constitute the decisional process which results in television program selection. The Commission believes that the time has come when a penetrating examination of this process shall serve the public interest."

Ashbrook P. Bryant is Chief of the Office of Network Study of the Federal Communications Commission. In addition, he is Chief Counsel for the Commission in its program inquiry, and was also counsel to the Network Study Committee in connection with the Barrow Report.

It would be an understatement to comment that Mr. Bryant's conclusions are of interest to the entire American broadcasting industry.

• • •

UNDER the American system of broadcasting, responsibility for broadcast matter flows from two basic policies. Congress seeks to encourage private industry, free from undue government control, to develop and operate a national radio structure to provide programming to meet the broadcast needs of our society. But centralized control of broadcast matter and dictation of the social uses of radio by "naked commercial selfishness," are to be

avoided through regulation by the Federal government in the interest of the public. These concepts thread their way through the record of the long search by Congress for a practical and workable form in which to cast regulation of radio.[1]

Prior to 1926, attempts at regulation under the Radio Act of 1912 had broken down. The need for allocation of frequencies and some control of the physical and technological aspects of broadcasting by the government had been accepted.[2] Also, there was general agreement that the government should not censor broadcast programs or deny free speech on the air. However, proper placement within the industry of basic responsibility for broadcast matter awaited solution of several threshhold problems.[3]

Limitations on the spectrum prevented the grant of broadcast privileges to all who wished to gain the public ear. To preserve the principle of free speech, it was necessary to create mechanics, operated under a reasonably definite standard, to provide for regular choices among the persons and programs available for broadcast. Several corporations which had been largely responsible for the technological development of radio held patents on equipment necessary to radio transmission and reception and, in addition, were engaged in commercial broadcasting. Also, the effectiveness and rapidly expanding use of radio for advertising had committed the nation to a policy of permitting the commercial use of broadcast frequencies.[4] As a result, there appeared to be danger that, unless forestalled by Congress, radio might be dominated by "monopoly" or that purely commercial interest would determine program schedules. Extended discussion and legislative hearings convinced Congress that public ownership of broadcast channels and the derivative paramount right of the public to be served by radio should be the working criteria applied to Federal regulation.[5]

The pattern which emerged in the Radio Act of 1927 provided a broad standard—the public interest, convenience and necessity —to guide the newly-created Federal Radio Commission in developing the detail of the relation between the government and the broadcasters. To avoid centralized control, responsibility for the selection and editing of all matter broadcast to the public was diversified at the community level among licensees who qualified

under standards prescribed in the Act and by the Commission.[6] "Free speech" on the air was to be preserved by requiring each broadcaster, through the exercise of disinterested public responsibility, to permit "particular doctrines, creeds and beliefs" of "importance to the listening public" to find their way into the "market of ideas."[7]

As a condition of his use of a public frequency each licensee was required to agree, in effect, to act as trustee in the operation of his station, and to assume a non-delegable obligation to serve the public.[8] The essence of that obligation was to make a "diligent, positive and continuing" effort to discover and reasonably to satisfy the "needs, interests and desires" of his community for broadcast service.[9] He was to act as the "mouth of his community on the air" and to integrate his commercial activities into his public responsibility.[10] Economic support remained with advertisers, where the commercial evolution of radio had placed it, but advertising was to be "incidental" to public service.[11] Each licensee was required to delimit his commercial activities by his superior obligation as "trustee." Program selection was left to his self discipline, but the Commission, through short term licenses and periodic review of station performance, sought to provide reasonable assurance to the public that its "direct and justifiable interest in the manner in which [broadcasting] is conducted" would be protected.[12] The Commission was directed to refuse or revoke the license of one who failed his trust.[13] Through these means, Congress, fully aware of the potential of radio as a massive and vital social instrument, sought to foster its development by competitive commercial interest tempered and restrained by individual social responsibility. The exercise of such social responsibility, while the primary duty of the citizen-licensee, was to be subject to continuing scrutiny by the Commission.

The "unprecedented task" of the Radio Commission was to chart a course between the need of arriving at a workable concept of the public interest in station service on the one hand, and the prohibition against censorship on the other.[14] It attempted no precise definition of the "public interest," but sought to discover, through contact with the public and observation of program practices among competitive broadcasters, the precepts of broadcast service which would (1) assist licensees in adapting their schedules

to community needs within the realities of commercial operation, and (2) serve as "guidelines" for the Commission in its review of station performance.[15] The "guidelines" which evolved from the day-to-day processes of regulation were not, basically, different from those concepts of programming which had been developed prior to the Act, through the "enlightened self-interest" of broadcasters.[16] In their essentials, those concepts have been adopted by the Federal Communications Commission and remain as the basis for evaluation of broadcast service.[17] They do not constitute a rigid mold for station performance nor are they intended as a formula for broadcast service in the public interest. Each community, in a sense, is considered to be unique in the detail of its broadcast needs. The decisions as to the service necessary to those needs remain the duty and obligation of informed broadcasters. Their overall performance is, however, subject to review by the Commission.[18]

Hardly had the Radio Act become law, however, when the growth of *national* radio advertising directed the development of broadcasting along lines which had not been clearly foreseen when the Act was under consideration. Chain Broadcasting evolved into the national network—a separate, unlicensed entity which was designed to act as a central source of programs for its affiliated stations.[19] Advertisers, seeking national "exposure" for their messages found networks both convenient and economical as they enabled them to buy national coverage in one transaction at a minimal and predeterminable "cost per thousand." Also, because program production expense could be spread over a large number of markets, much more could be spent on each network program than a single station or a small chain of stations could afford. This intervention of networks between local stations and those who "paid the bills" for national broadcasting gradually modified, in practical business operation, the grass roots responsibility for programming and advertising matter which Congress had intended to be exercised at the local level. There can be no doubt that the quality of programs was improved by the new arrangement but, as an inevitable consequence of the intrusion of purely advertising considerations into program selection, first networks and then advertisers assumed "responsibility" for the majority of major network program decisions. In a sense the

interest of local communities became incidental to the "needs, interests, and desires" of potential customers for nationally advertised goods and services.[20]

This change in the statutory pattern of responsibility was justified by networks and advertisers and accepted by stations as a necessary result of commercial support for radio and was "dictated" by the realities of "competition" for public attention and approval. Advertisers had learned through experience and research that they and not the networks or stations bore the brunt of public apathy at poor programming or public displeasure from unpopular or controversial subject matter. To displease or annoy even a small part of the listening audience became—and remains—a matter of grave concern to advertising agency program experts and their clients and was thought adversely to affect the impact of their marketing efforts. This attitude led to the demand that advertising agencies, in the interest of efficient and effective marketing, be accorded the "right" to a decisive voice in program production and selection.[21]

Advertisers and their agents soon became major sources of network entertainment programs. Agency program experts created and produced most network shows on radio. These shows were owned by agencies or advertisers and could be discontinued or moved from network to network in the interest of efficient advertising.[22] Networks retained a somewhat shadowy basic "responsibility"—good taste, decency, etc.—for program subject matter but, to a considerable degree network program choice became a function of advertising and only incidentally a means of community service. The local station affiliate became, in effect, merely one link in a large chain forged for national advertising purposes. The "interest, convenience and necessity" of the "national public" for programming as determined by advertising considerations rapidly supplanted service designed to meet the "needs, interests and desires" of local audiences, as determined by individual licensees. The entire legal responsibility to choose and supervise broadcast matter remained—and still remains—that of the station licensee but, in practice, it was in large measure delegated to the network which, in turn, deferred to its customers, the advertisers.[23]

As television has expanded, networks have performed a somewhat more active role in programming. They have assumed an increasing share of the financial responsibility—and to a lesser degree the creative responsibility—for their program schedules. In some instances, they finance, produce and sell programs themselves; in others they provide "risk" financing to independent program producers; and in a variety of other ways they have participated in the program production process.[24] Recently, the tendency appears to be in the direction of fewer shows for which the networks assume the production responsibility, but more shows where they assume a part of the financial risk and, in return, acquire an exclusive right to sell or license such programs. They insist on the right to participate in the profits derived not only from network exhibition but from syndication and subsidiary rights.[25]

Few television programs are produced by advertising agencies in the sense that the risk capital is supplied by the advertiser as it was in radio. The reason is largely economic. The costs involved in the creation and production of television programs are many times greater than those involved in radio. Advertisers, in television, are, for the most part, unwilling to assume the financial risks of program creation and development. Program casualties are many and the financial consequences of failure are heavy. Also single sponsorship of program series has largely given way to dual or multiple sponsorship.[26] Independent program production firms, including most of the large motion picture companies, have entered the television field and provide, each broadcast season, a stock of program pilots from which sponsors may pick and choose.[27] But the advertiser has not relinquished his right to dictate important aspects of network television programming.[28]

Despite this shift in financial responsibility for production, control of much of the subject matter of regularly scheduled network entertainment programming remains with the advertiser. Deference to the need of advertisers to conform broadcast programming to their marketing requirements and commercial objectives remains an accepted operational principle in network program selection. The networks, while occupying a more effective position than they did in radio, still permit advertisers to "assist" in the

"creative" aspects of programming, to "edit" scripts, etc.[29] The station-licensee plays little or no part in the process. He does, of course, retain his right to reject programming but rarely does he exercise that right. He has no opportunity to screen most network programs in advance of transmission and, in practice, must for the most part, rely on the judgment of the network as to the subject matter he serves to the audience in his community.[30]

This natural growth of broadcasting as a commercial advertising venture has, in large measure, rendered ineffective the original regulatory objective to decentralize program selection. Networks and advertisers now perform many functions in the selection, supervision and control of programming which were originally intended to be the duty of individual station licensees. Whether service to the public has been enhanced or degraded by the dominant role of advertisers is a question on which intelligent and informed persons differ.[31] But it is clear that the network-advertiser relation has so affected the statutory pattern that it is no longer realistic to assume that the station licensee alone can provide reasonable assurance that the "direct and justifiable interest" of the public in broadcasting will be protected.

Recognizing this, the Commission has recently recommended to Congress that rule-making authority be granted to the Commission to regulate those "policies, practices and activities" of networks which directly affect the ability of stations to operate in the public interest.[32]

In its comments which accompanied proposed amendments to the Communications Act submitted to Congress in May 1960, the Commission pointed out that modern broadcasting needs regulation in some areas not presently provided. However, the Commission cautioned that, as far as practicable, the selection, supervision and control of broadcast matter—including both programs and advertising—should remain the initial responsibility of station licensees. In its view, any formal responsibility for broadcast matter to be placed on the networks should be complementary to and not a substitute for the existing responsibility of stations. It asserted that much of value in the American system of broadcasting would be lost if, in an attempt to overcome deficiencies of the present system, the basic responsibility for broadcast matter

should be shifted from the grass roots level of the local station to the centralized position of the network or left to the commercial "necessity" of advertisers. The degree of responsibility to be placed on the networks for broadcast matter should be adequate to insure their operation in the public interest, and better to control program subject matter vis-a-vis advertisers, but should not result in the substitution of network responsibility for that of the stations. The Commission asserted that, presently, licensees are seriously hampered in the effective exercise of their responsibilities as trustees for the public. But attention was called to the failure of many broadcasters to make maximal efforts to implement their responsibility for network programming. It pointed to the far-too-prevalent tendency on the part of licensees, apparently motivated by "naked, commercial selfishness," virtually to abandon program responsibility and initiative to the networks and advertisers. Such an attitude, the Commission said, is not consonant with the "trustee" status of licensed broadcasters and, indeed, is contrary to the goal broadcasters have set for themselves in the Preamble to the Television Code of the National Association of Broadcasters under which a station licensee promises himself and his fellows "to bring his positive responsibility to bear upon all who have a hand in the production of programs."[33] It has become as accepted practice of station affiliates to rely almost entirely on networks for "continuity-acceptance" affecting the subject matter of programs offered for network distribution. Under ordinary circumstances, the broadcaster has no advance notice of the detail of the network programs carried on his station. He sees them on the monitor—if he sees them at all—at the same time they appear on the screens of his audience.[34]

Much can be accomplished through intensified efforts by station licensees acting individually and collectively to make clear to the networks and advertisers that it is the individual broadcaster who bears the heavy responsibility to serve the public interest through his programming.[35] Some initial steps in this direction have been taken through the National Association of Broadcasters.[36] These should be further developed. Concededly, the solution to the broadcasters' problem is neither easy nor simple and will require the reversal of habitual patterns of thought and

action which have developed over the years and have become integral to station-network relations.

While networks are not willing to concede the inability of the station licensees effectively to discharge his responsibility with regard to network programming, they assert that network programming has become a "shared responsibility."[37] At the same time they have assumed a "voluntary responsibility" to conform their schedules to the "national public interest" and to balance their schedules on that basis.[38] However, because they are advertiser supported, the networks assert that they must take into account the general desires of advertisers as a whole in editing the subject matter of entertainment programs.[39] The avowed purpose of the advertising agencies is to create or select programs as marketing implements to promote the advertising objectives of the sponsors whom they represent. The criteria employed by agencies and advertisers in the creation, selection, supervision and retention on the air of programs are attuned to these marketing objectives, and permeate the program production and selection process. They shape the form and, in large measure determine the content of many of the most popular network programs.[40] Networks and independent producers adapt their creative effort to the needs, interests and desires of advertisers for programming. Agencies seek, through enormous research, to isolate the target audience who are potential customers for their sponsor-client's product or service and to devise a combination of programs and commercial which will hit that target. In this endeavor to create efficient marketing implements for their clients, the agencies claim, and are accorded, the right to blue-pencil elements of subject matter or dialogue which they consider to be damaging to or incompatible with the advertising objectives or commercial policies of their clients. This sponsor control of programming operates not only at the network level but reaches the "independent" film producers who now provide the major part of the regular network fare.[41]

The Commission, while calling attention to this somewhat complacent attitude of licensees, recognized that they unaided probably cannot do the whole job. It is proposed, among other things, that the Commission be given authority (1) to "classify" networks, (2) to require networks to file "informational statements" to inform the Commission of relevant network policies and

operations, and (3) to make rules and regulations to regulate "policies, practices and activities of networks" which "adversely affect the ability of broadcast licensees to operate their stations in the public interest."[42] The intent is that, as regards responsibility for broadcast matter, the Commission's rule-making authority would be used only in those areas where industry self-regulation proved inadequate or ineffective.

The Commission has augmented its investigative staff and is in the process of revising its reporting procedures to make more effective its review of station performance.[43]

The Commission's Program Inquiry and the Hearings before the Harris Committee[44] last year, have focused attention on the wide discrepancy between theory and practice in the exercise of responsibility for broadcast matter. The Commission and the Committee have both concluded that sole responsibility at the local level has been rendered unrealistic and ineffective by the exercise of program "responsibility" by networks and advertisers and that the Communications Act should be amended to provide some form of network regulation. The Committee's proposal would provide a system of licenses for "national" networks. The Commission favors the more elastic type of regulation available through rule-making authority.[45] Attempts to amend the Act to provide for network regulation, along the lines suggested by the Commission, were passed over during the last session of Congress. However, the Chairmen of the appropriate committees of both Houses have indicated that during the 87th Congress the question "whether networks should be brought under such control" will be considered in detail.[46]

Summary

It is the writer's view that the regulatory pattern as originally designed by Congress and developed in detail by the Commission is essentially sound in reserving to local communities the right to broadcast service designed to meet their "unique" needs and interests. The network-sponsor-agency axis dominates modern day national television program choice[47] and has seriously affected the licensee's ability to exercise his responsibility as "trustee" for the public in his community. However, the problem is not one

that can or should be solved in its entirety simply by passing a law. There appear to be measures which licensees acting individually and collectively can initiate and develop to improve their position. Some steps in this direction have been taken. These should be improved and elaborated. In addition, the Communications Act should be amended to enable the Commission to correct the competitive imbalance which presently exists in favor of centralized control of broadcast matter by networks and advertisers.

To provide a regulatory pattern which will, at the same time, preserve the advantages of diversified responsibility without substantially injuring or diminishing essential network service presents a complex problem. Its solution requires detailed understanding of the many and delicate relationships present in the creative and economic functioning of the industry. Regulation can, to some degree direct, but it cannot design and develop commercial broadcasting. If broadcasting is to be preserved as an advertiser-supported business, it must be economically viable before it can be socially useful. The legislative method ultimately adopted should be that which will best provide adequate assurance that the public interest will again become paramount in the choice of broadcast matter at the national level but should be sufficiently elastic to enable the retention of maximum community control compatible with the realities of modern commercial broadcasting. Their careful consideration and cautious approach to this difficult problem indicate that neither Congress nor the Commission intends to "burn down the house to roast the pig."

Footnotes

[1]Interim Report of the Office of Network Study, FCC—"Responsibility for Broadcast Matter," June 15, 1960, Washington, D. C., pages 1-75. (Hereinafter cited as *Interim Report*). (This part contains the history and development of Commission policies regarding broadcast and advertising material). See also, *inter alia*, Letter of Secretary of Commerce Hoover to Congressman W. White, dated December 5, 1924, 68th Cong. Rec. 2572-2573.

[2]See for example, 10 Secretary of Commerce Annual Report 13, 35, 217; Hearings on H.R. 11964; H.R. 13773, reported out in H.R. Rep. No. 1416, 67th Cong., 4th Sess. (1923); H.R. 7357 and S. 2930, 68th Cong., 1st Sess. (1924). *Interim Report*, page 1, fn. 1. Also see Message to Congress of Pres. Coolidge, " . . . the whole service of this most important public function has drifted into such chaos as seems likely, if not remedied, to destroy its great value." H. Doc. 483, 69th Cong. 2nd Sess., page 10.

[3]*Interim Report*, pages 7-25.

[4]*Interim Report*, pages 21-22; S. Doc. 137, 72nd Cong., 1st Sess. *Commercial Radio Advertising*, a letter from the Chairman of the Federal Radio Commission in response to Senate Res. 129 (1932). Discussed in *Interim Report*, pages 65, *et seq.*; Malcolm Wiley and Stuart Price, *Communications Agencies and Social Life*, Monograph of President's (Hoover) Research Committee on Social Trends, McGraw-Hill, 1933, page 197: ". . . So rapid was the evolution that before non-commercial alternatives had reached the state of public formulation and discussion, the nation was committed to a policy of broadcasting support by commercial advertisers."

[5]See Statement of Secretary of Commerce Hoover addressing the Fourth National Radio Conference on November 9, 1925. *Proceedings of the Fourth National Radio Conference*, (1926) pages 6-8; see also U.S. Senate Committee on Interstate Commerce, 69th Cong., 1st Sess. *Hearings on S. 1 and S. 1754*, pages 48 *et seq.*, where the proceedings of the conference are set out in full; see also, Radio Act of 1927, Public Law 632, 69th Cong., H.R. 9971 (approved February 23, 1927) Sections 1, 5(H), and 9. Discussed in *Interim Report*, pages 2-6.

[6]Radio Act of 1927, Section 9, Section 29; *Interim Report*, pages 2, *et seq.*

[7]*In the Matter of the Application of Great Lakes Broadcasting Co.* (No. 4900) et al, quoted in *FRC Third Annual Report*, 1929, pages 32-35; see also *Interim Report*, page 20.

[8]See e.g., *Technical Radio Laboratory v. FRC*, No. 4835, *FRC Third Annual Report* (1929), page 31. See *Technical Radio Laboratory v. FRC*, 59 App. D.C. 125, 36 F 2d 111 (CA DC 1929) sustaining the Commission's action; Cf. *Attorney General's Letter to the President*, December 30, 1959, pages II-III. *Interim Report*, pages 2-6.

[9]*In the Matter of the Application of Great Lakes Broadcasting Co., supra* fn. 2—*Interim Report*, page 19; see also, discussion of Federal Radio Commission program policies and subsequent application of such standards in more recent television decisions of the Federal Communications Commission—and cases cited therein, *Interim Report*, pages 39-57.

[10]*In the Matter of the Application of Great Lakes Broadcasting Co., supra*, fn. 2. Discussed in *Interim Report*, pages 17-22.

[11]FRC General Order No. 32, quoted in *FRC Second Annual Report*, 1928, pages 167-170; *Interim Report*, page 12.

[12]*Interim Report*, page 1, fn. 1.

[13]See e.g., *Attorney General's Letter to the President*, December 30, 1959, pages II-III.

[14]*Interim Report*, pages 7-8; *FRC First Annual Report*, 1927, pages 6, et seq. (Address by Commissioner Bellows before the League of Women Voters, Washington, D. C., April 1927.)

[15]*Interim Report*, pages 8-9, 13-14.

[16]*Ibid.*, pages 28-30.

[17]"The major elements usually necessary to meet the public interest, needs and desires of the community in which the station is located as developed by the industry, and recognized by the Commission, have included: (1) Opportunity for Local Self-Expression, (2) The Development and Use of Local Talent, (3) Programs for Children, (4) Religious Programs, (5) Educational Programs, (6) Public Affairs Programs, (7) Editorialization by Licensees, (8) Political

Broadcasts, (9) Agricultural Programs, (10) News Programs, (11) Weather and Market Reports, (12) Sports Programs, (13) Service to Minority Groups, (14) Entertainment Programming." *Report and Statement of Policy of Re: Commission EN BANC Programming Inquiry*, Federal Communications Commission (FCC 69-970) dated July 29, 1960.

[18]See *Interim Report*, pages A3-A4, A9-A10.

[19]See "The Effects of the Program Policies and Practices of National Networks on Station Licensee Responsibility," *Interim Report*, pages 76-113.

[20]*Interim Report*, pages 132-136; 160-161.

[21]See "The Effect of Advertiser and Agency Program Policies and Practices on Station Licensee Responsibility," *Interim Report*, pages 130-178. (Included therein is extensive reference to the testimony contained in the Commission's present Program Inquiry).

[22]See *Interim Report*, page 132, "Agency Production in Radio"; Transcript of Public Proceedings, Docket 12782, Vol. VII, pages 1016-1017 - ". . . [from] 1932 through to the end of the thirties the agencies took over practically entirely . . ." One "veteran" agency vice-president said that "about 90% of radio network shows put on for clients of his agency were directed, developed and put on the air as agency produced shows." The over-all effect was "you had the advertiser and his agency creating and producing the [network] shows and putting them on."

[23]See "Station Opportunity to Select Network Programming," *Interim Report*, pages 101-113; see also "Network Policies and Practices with Regard to Advertiser Control of Program Subject Matter," *Ibid.*, pages 94-100.

[24]*Interim Report*, pages 84-88.

[25]Transcript, Docket 12782 (Los Angeles) October 1960 - Vol. 21, page 3946; Vol. 21, pages 3964-66; Vol. 21, pages 4011-14; Vol. 22, pages 4081-83, pages 4084-4105; Vol. 23, pages 4236-4263.

[26]*Interim Report*, pages 133-134.

[27]Transcript, Vols. 21-32. Testimony of executives of major Hollywood television film producers; In 1959, 225 to 250 pilots of which 90% were new investments were produced and "offered" to advertisers; only about 25 were bought for network exhibition. TR-914.

[28]See testimony of Association of National Advertisers, Transcript, Vol. XVII, pages 1682-83; *Interim Report*, pages 172-73.

[29]See testimony of leading executives of the three national television networks as to degree of advertiser control. *Interim Report*, pages 94-100 and transcript citations therein.

[30]*Interim Report*—"Station Opportunity to Select Network Programming," Chapter IV, pages 101-113. One prominent television advertising man said as to station responsibility for network programs, " . . . I am afraid that is an unrealistic situation. . . . The onus was placed on the local stations many years ago and the situation today is such that the individual stations really do not have that authority and if they really exercised it the economics of the situation is such that they would not long be in business."

[31]*Interim Report*, pages 162-174, 179-194.

[32]See FCC Mimeo No. 88411—Comments on H.R. 11340, May 4, 1960; FCC Mimeo No. 87124—Comments on H.R. 11341, May 24, 1960. The Com-

mission's position with regard to the direct regulation of networks is included in the *Interim Report*, pages 120-129.

[33]*Ibid.*

[34]*Interim Report*, pages 101, *et seq.*

[35]*Ibid.*, pages A42-A43, 201-214.

[36]*Ibid.*, pages 205-207. Also see testimony of representatives of the NAB in October 1960—Transcript, Vol. 26, pages 4576-4678.

[37]*Interim Report*, pages 110-113.

[38]*Ibid.*, pages 88-94.

[39]*Ibid.*, pages 94-100.

[40]See "Television Programs as Implement of Marketing." *Ibid.*, pages 147-159.

[41]*Ibid.*

[42]The proposed amendment is set out in Appendix B of the Commission's Comments on H.R. 11740 (FCC 60-507). The Committee Bill as introduced by Chairman Harris provided for a licensing system for "national" networks. While agreeing with the Committee's purpose and objectives the Commission suggested the "more elastic" method of regulation through rules directly impinging networks.

[43]Under recent amendments to the Act the Commission is permitted to "fine" stations in appropriate cases rather than apply only the "death sentence" of revocation or refusal to renew licenses. Also, amendment of Sec. 317 and 508 of the Act will materially assist stations in weeding out unidentified advertising.

[44]Special Subcommittee on Legislative Oversight of the Committee on Interstate and Foreign Commerce of the House of Representatives. Committee Report, House Report No. 1258, 86th Cong., 2nd Session.

[45]Commission Report and Statement of Policy (FCC 60-970) July 29, 1960, pages 14-15; Harris Committee Report, House Report No. 1285, 86th Cong., 2nd Sess., page 16. Commission Comments on H.R. 11340 (FCC 60-507) May 4, 1960, pages 8 *et seq.*

[46]See remarks of Congressman Harris on the floor of the House, June 27, 1960, 106 Cong. Rec. 13544-13545. Also, remarks of Senator Pastore on the floor of the Senate, August 25, 1960, 106 Cong. Rec. 16410, *et seq.*

[47]The changed role of networks in radio raises questions as to the applicability of the same detail of regulation to them. The Commission's proposal to Congress would enable the Commission to classify networks and permit necessary modifications in regulatory detail.

Special-Purpose Television

BY ROBERT C. CURRIE, JR.

The current advances in FM radio broadcasting's financial status are to a great extent due to the "additional" income brought in by various multiplexed services: storecasting, transitcasting, even special programming that is designed to inform medical practitioners of new techniques. At present, the allocation structure and transmission standards of television do not permit the use of subsidiary service multiplexing. However, if such a development were possible, its effect upon the structure of television broadcasting would be tremendous.

Mr. Currie is Assistant General Manager of the only stations where such dual-, multi- or special-purpose television broadcasting is practiced: WQED-WQEX, in Pittsburgh, Pennsylvania. The variety of potential uses for two channels in a single market is startling, when considered in light of the present use of the television broadcast spectrum.

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OVER a year ago Pittsburgh became the first city in the United States with two television stations under the same ownership, when WQED, Channel 13, acquired its sister station, WQEX, Channel 16. This created the interesting situation of a rupture of the duopoly rule and of two ETV stations in the same community, as well as the unusual spectacle of an organization "foolhardy" enough to establish a UHF station in an all-VHF market. The reasons behind this action, and the entire concept of "special-purpose" television, may be of interest.

The first, and most obvious, reason for Metropolitan Pittsburgh Educational Television Stations to operate two ETV channels in a single city was to provide additional service for the school community. By offering a choice of two programs at most hours of the school day, WQED and WQEX hoped to increase interest in, and use of, their direct teaching and classroom enrichment offerings. This aspect of the overall program has proved most rewarding. Many of the 437 schools now using Channel 13 programs installed during the past year the necessary equipment to make Channel 16 programs available to their classrooms as well.

The availability of the twin channels also made possible extensive research on the stimulation of pupils conducted by WQED-WQEX and the American Institute for Research under a grant from the U. S. Office of Education. In the course of this experiment, two groups of classrooms were set up, one on Channel 13 and one on Channel 16, and received different versions of the same general science program. The experimental and control groups were later tested to determine the effect of the varied methods of presentation on the learning process.

These school services of WQEX were the basic purposes for which the channel was sought (and granted as the only "duopoly" situation under F.C.C. rules). But the WQED board members who believed in the then-unknown quantity of ETV in the "early days" of 1953, saw other and very exciting possibilities for Channel 16's use. These are what have come to be called "special-purpose" activities, and it is these functions which will be treated here in detail.

To anyone who has had the sadness of an experience with UHF television (educational *or* commercial) in an all-VHF market, an attempt on the part of already successful VHF station to begin service on a UHF channel must indeed seem absurd. But if the "special-purpose" aspects of the situation are considered —aspects which look toward service to groups, to professional men and business men, and to industrial organizations, for example— some of the absurdity might take on the look of rationality.

In the past year, WQEX has offered special programs to major industrial firms. A pilot program series, in which management groups at the headquarters offices of major industrial firms in the Pittsburgh area viewed the first offering in a management development course, resulted in such interest that a series of four programs was offered to these and other companies this past Fall. Beginning October 25, 1960, each of the four programs was telecast twice each week, at 10:00 A.M. on Tuesdays and at 3:00 P.M. on Thursdays. They were viewed by management employees at sixteen different set locations in the Pittsburgh area. This schedule was suggested by the participating companies as being adaptable to their in-plant management training programs. Nine companies including Westinghouse Electric Corporation, Koppers Company,

Inc., Rust Engineering Company, Bell Telephone Company of Pennsylvania, Allis Chalmers Manufacturing Company, Consolidated Natural Gas Company, Aluminum Company of America, Columbia Southern Chemical Corporation, and Pittsburgh National Bank participated in the series.

The content of each program was made up basically of material videotaped at the Symposium marking the Tenth Anniversary of the School of Industrial Administration at Carnegie Institute of Technology in April, 1960.

Since these programs were intended only for the participating companies, who, by subscription, reimbursed WQEX for the costs involved in providing this service, no public announcement of the time and hour of the telecasts was made. And, since the number of operating UHF sets in the WQEX area is quite small, this programming became, in a sense, a semi-closed circuit offering, without the prohibitive costs of a physical closed circuit installation.

Here, then, is a concept of "individually tailored" television programming, not intended for general viewing, yet telecast over a standard broadcasting facility with economic feasibility. Those familiar with the necessarily high cost of individual video lines can appreciate the financial monster which would develop if a closed-circuit system serving fifty different plant locations were set up. It is not cheap to put a television station on the air, either, but when the cost is spread over many services to many groups—and when the new station uses, in part, facilities and personnel of an existing station—it becomes possible to foresee a self-supporting operation offering a unique community service of professional training or informational programming.

Once the various companies have made Channel 16 installations in their plants, other uses for the WQEX services will suggest themselves. In the planning stages now are other courses, some considerably more elaborate than the initial series, in related fields of management education. Some plans envision adapting existing courses to television presentation, others propose the production of complete new tele-courses.

A whole new field of direct service to the business community is opened by a plan now being developed by WQEX and two local

banks to offer training courses and employee relations programs on Channel 16 to the many branches of these banks in the Pittsburgh area. These programs would be designed to offer to the banks' thousands of employees specific and general training in all areas of banking.

WQEX has also undertaken to set up an Audience Review Board. Members of this board, equipped by the station with UHF converters for their home sets, will see and evaluate programs and other materials in test form which will eventually be shown on national networks. In order to achieve a Review Board representative of "family viewing," the station has worked with P.T.A. groups in the Pittsburgh area, and has organized the Audience Review Board through these groups.

Heretofore, the producers of such program materials were able to pre-test their acceptability only under most abnormal "theater" conditions.[1] Under the WQEX plan, audience members see the materials in more normal home surroundings, and are thus able to respond more naturally to the test elements which are contained in them. Research design and procedure for the tests already conducted have been set up by Dr. Harold Mendelsohn and his staff at The Psychological Corporation in New York.

Beyond the programs which have already been described, there are many other uses to which the WQEX facilities can be adapted. A major commercial firm long active in other educational fields and in radio, Personal Products Corporation, was concerned about the acceptability on television of the discussion of "touchy" subject areas in the parent-child relationship. A test program was videotaped and broadcast on Channel 16 (under "semi-closed circuit" conditions) to an invited audience of teachers and parents meeting in groups in more than forty schools. This special review audience was then questioned carefully about various aspects of the program. Since the reaction was a completely favorable one, the program's producers then telecast the show on WQED for the general public, and have already begun production of a series of similar programs intended for national distribution. This particular service is basically a combination of the Review Board and school services functions of the station, but seems to have distinct possibilities as a separate entity.

The fields of medical and dental education also lend themselves well to adaptation for "special-purpose" television. In a day of rapidly changing technology and tremendous advances in medical science, it becomes increasingly difficult for the medical practitioner to keep-up, let alone advance his knowledge and skills. Physicians and dentists are particularly enthusiastic about the possibilities of television bringing some of this advanced education into their offices and homes, in spite of the difficulties inherent in the organization of commercial and most educational television stations.

To show the possibilities of a "special-purpose" channel, a series of four clinical instruction programs in operative dentistry was recorded by WQEX in cooperation with The Odontological Society of Western Pennsylvania and The University of Pittsburgh School of Dentistry. These programs were initially transmitted on WQED (so that all members of the Society could be reached quickly without their having to install Channel 16 converters for the test programs), and a survey made of the members to determine their interest in a full year's course on a regular weekly basis.[2] The response was enthusiastic and, accordingly, plans are now underway to establish a postgraduate dental education program over WQEX.

These, then, are the current uses of the "special-purpose" Channel 16 in Pittsburgh. Many other functions, such as labor education, sales training, in-service teacher training, postgraduate courses for psychiatrists, nursing education in hospitals, and credit courses for institutionalized persons, have been, and are being, discussed by the individuals and organizations concerned.

Like commercial UHF service, and like the whole idea of educational television, the WQEX operation must be sold to the community. In Pittsburgh, fortunately, the community is aware of the station's achievements and national reputation; proposals for new services receive at the very least a courteous hearing.

Business and professional men appreciate the concept of direct benefits from specialized programming, and, once having been exposed to it, are usually most enthusiastic. Accordingly, WQEX is beginning now to have the support—moral and financial—of the people to whom its service is directed.

A "special-purpose" channel like WQEX, given a situation similar to that found in Pittsburgh, can offer a unique and needed service. It cannot expect to receive support from the community *as a whole*, for, other than through its school programming, it does not provide a general audience broadcast service. There is, however, in the opinion of the board and staff members who have worked closely with the project, a great future for this type of station, one that is now seen only in part.

Notes

[1]The pre-testing of television programs and spots is graphically described by Martin Mayer in *Madison Avenue, U.S.A.* The tests take place, for the most part, at the Avon Theater on the Avenue of The Americas in New York. An audience of several hundred people sees the programs on a regular large theater screen, and is offered various prizes and other inducements for response to questions about the material they see. While the description of this process as "most abnormal" is this writer's and not Mr. Mayer's, it would certainly seem apt when the conditions are contrasted with those under which television is usually seen in a home.

[2]Full details of the results of this survey will be published in the Journal of the American Dental Association by Dr. W. Arthur George, D.D.S., of the University of Pittsburgh School of Dentistry.

Back Issues

The JOURNAL OF BROADCASTING regrets that it is no longer possible to supply copies of Volume I, Number 1.

However, a supply of all other issues is available for sale to subscribers, libraries and others wishing to complete their files.

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The Evolution of Television: 1944-1948

As Reported in the Annual Reports of the Federal Communications Commission

In the Summer of 1960 issue of the JOURNAL OF BROADCASTING *(Volume IV, Number 3) appeared the first in a series of excerpts from the official records of the Federal Commications Commission relating to broadcasting. It outlined the evolution of television from 1927 through 1943. Below, this history is carried through fiscal 1948, the year that television broadcasting took its first giant jump in number of stations, number of receivers, and number of problems. At the end of this period, television was poised at the edge of the "freeze." Following 1948,* Annual Reports *of the Commission become more readily available (as contrasted to the bare handful of copies of the 1944* Report *in dog-eared existence), as do broadcasters and others who lived through and are familiar with subsequent events.*

The JOURNAL *is hopeful that these verbatim excerpts from official* Annual Reports *of the FCC will be of use to researchers, and of interest and value to the* JOURNAL*'s entire readership. As the introduction to the first installment said, "From them we may, with some confidence in factual accuracy, examine the fascinating panorama of the growth of a great American industry . . . ."*

. . .

Tenth Annual Report of the FCC—1944

Television Broadcast Service—Throughout the fiscal year, commercial television broadcast stations have been subject to wartime policies, the most important of which are (1) That no authorizations for commercial television stations would be granted which involved the use of critical materials; (2) That the Commission would not dismiss applications for commercial television stations, but instead would retain such applications in the pending files without present action thereon; and (3) that holders of construction permits might obtain licenses to operate existing facilities provided construction had reached a point where the station was capable of rendering a substantial service.

At the beginning of the past fiscal year, four television broadcast stations were rendering service on a commercial basis, two in New York City, one in Schenectady and one in Philadelphia.

Two additional commercial stations have been authorized during the year, one in Chicago, and one in New York City. These two stations had been constructed previously and were in operation as experimental television broadcast stations. Consequently they were not affected by the freeze policy. Under the Commission's rules, each commercial television station is required to render a minimum of four hours of program service per week.

Experimental television stations, under the Commission's wartime policy, may be authorized provided a worthwhile research program is to be conducted. Of the twenty-two experimental television stations licensed, two have rendered a limited program service throughout the fiscal year. One of these stations is located in Los Angeles, the other is in Chicago.

Of the experimental stations, fourteen are relay stations used for transmitting television programs from the studio or from other local points of program origination to the main television stations (commercial or experimental). Another use is for relaying television broadcasts from one city to another for experimental rebroadcasting.

Much interest is being shown in the post-war establishment of commercial television stations, and at the close of the fiscal year fifty-two applications for such stations were on file. These are being held without present action in the same manner as applications for FM stations. Most of these television applications propose stations in the larger cities.

Eleventh Annual Report of the FCC—1945

Television Broadcast Service (pp. 21-22)—Throughout the fiscal year commercial television broadcast stations have also been subject to the freeze policy, and no new commercial television broadcast stations were placed in operation. At the close of the fiscal year six commercial and three experimental

television broadcast stations were furnishing a television service. Under wartime rules, commercial television broadcast stations need operate only 4 hours per week, as compared to the 15 hours a week previously required.

Considerable interest was shown during the year in establishing experimental television broadcast and relay stations for the purpose of developing television equipment and techniques, and 20 experimental television broadcast stations were authorized. Of the 47 experimental television stations authorized at the end of the fiscal year, approximately half are relay stations used for transmitting television programs from the studio or from other points of program origination to the television broadcast transmitter. Experimentation began in the transmission of television programs over a series of relay stations between Washington and Philadelphia, and the satisfactory results obtained indicated that prospects are good for future network television broadcasting on a large scale. City-to-city relaying of television material may, of course, also be carried on by the use of coaxial cable, and it is likely that the postwar period will employ both methods for network television.

While commercial television construction has been restricted under wartime freeze policies, applications have been accepted and at the end of the fiscal year 118 applications for new stations were on file. The great amount of interest in television broadcasting indicates that dozens of cities and their surrounding areas will have television broadcast service as soon as equipment can be constructed and installed.

Much testimony was presented during the frequency allocation hearing concerning the prospects of postwar television. Considerable controversy arose as to whether television should proceed with present channel widths in the portion of the spectrum now employed for television broadcasting, or whether emphasis should be placed on television experimentation and operation in the higher bands where wider channels are available for pictures having greater detail and color. While the higher frequencies offer the only opportunity for a large number of channels of sufficient width to provide this form

of television service, insufficient information appeared to be available upon which to guarantee the prompt establishment of television broadcasting in this portion of the spectrum. It appeared that it would be some time before transmitting and receiving equipment would be adequately developed and standards could be adopted for the establishment of television broadcasting in the upper frequency range. The Commission, therefore, provided as many 6-megacycle channels as possible, (13) between 44 and 216 megacycles for immediate postwar television broadcasting; in addition, the band from 480 to 920 megacycles was provided for experimental television broadcasting, looking toward the future establishment of a superior television service in this range.

Twelfth Annual Report of the FCC—1946

Television Broadcast Service (pp. 17-18)—When the return of peace permitted consideration of new radio station construction, 158 requests for commercial television facilities awaited Commission action. Most of these applications were incomplete and none could be processed until new rules and regulations and engineering standards had been formulated and adopted.

Between VJ-day and December of 1945, the Commission's staff and representatives of the television industry cooperated in providing a television station assignment plan which, through equitable distribution of facilities throughout the country, assures the most efficient use of the 13 channels between 44 and 216 megacycles allocated to this type of broadcast. This joint effort culminated in the adoption, in November and December 1945, of new rules and engineering standards calculated to aid the development of commercial television service.

There was some difference of opinion in the industry as to whether postwar television emphasis should be placed on experimentation in the higher frequencies above 480 megacycles, where wider channels are available for color and for black-and-white pictures of greater detail, or whether tele-

vision should proceed with monochrome in the lower frequencies (44-216 megacycles).

The industry had urged that television channels be shared with several low-power services in the special and emergency fields. In the early months of 1946 considerable attention was given to a plan for the shared use of television channels by other services. However, due to the incomplete information available on the needs and character of the proposed sharing services, a satisfactory arrangement had not been evolved by the end of the fiscal year.

Six television stations were on the air during the war. Between December 1945 and March 1946, they changed channels to conform with the allocations set forth in the Commission's new rules and regulations.

Of the 158 applications for new television stations on file at the end of the war, approximately 80 were subsequently withdrawn. The reasons given were either a desire to wait for color television or that television required a greater capital outlay than the applicants had anticipated.

Sixty-five other applications were for facilities in 11 metropolitan districts where the number of requests exceeded the channels allocated. These were designated for hearing. By the end of the fiscal year substantially all such hearings had been concluded, or hearings were made unnecessary by application withdrawals or by reason of channels being found to accomodate the remaining applicants.

By May of 1946, a considerable number of applications not subject to hearing had been brought into conformity with the new rules and engineering standards so that by the end of the fiscal year there were 24 construction permits outstanding and 40 more applications were being processed.

Television development was aided during the year by further extension of the coaxial cable system of the American Telephone & Telegraph Co. A network video program on Lincoln's Birthday in 1946 was made possible by completion of the New York-Washington section of this cable. New radio

relay devices also offer possibility of carrying television programs far from their place of origin. Meanwhile, attention is being given to the possibility that television, as well as facsimile, may some day be linked with telephony so that parties to telephone conversations may see as well as hear.

Thirteenth Annual Report of the FCC—1947

Television Broadcast Service (pp. 22-26)—Television Stations. Six television stations held licenses at the close of the fiscal year, with 60 construction permits outstanding and 9 applications pending. In addition to the six licensees, six newly constructed stations were also furnishing program service. Thirty-three large metropolitan areas and three smaller cities either had or will have service from the television stations licensed or building. The Commission continued to relax its requirement of a minimum of 28 hours of program service by each station per week.

Television Developments. Of interest to the industry was the expansion of the coaxial cable system, the development of microwave equipment for relay pick-up and studio-to-transmitter links, improvement in tubes, and the increasing number of technicians trained in television and related work. Television demonstrations during the year included its use as an instructional aid in schools and hospitals, televising pictures in art galleries, on-the-spot news shots, and large screen theater television.

Television Receivers. During the war there were only about 10,000 television receivers on the market, about one-half of these being in the New York area. At the close of fiscal 1947 an estimated 50,000 sets were in the hands of the public, with the bulk in cities having television broadcast service. The television audience was estimated at 300,000. Receivers varied in price from about $250 for table models to $2,500 for the large floor models. Their viewing screens ranged from 5 to 24 inches in size.

Color Television Hearing. This proceeding arose from a petition of the Columbia Broadcasting System, filed Septem-

ber 27, 1946, seeking operations of its (Columbia's) particular color television system in the ultra-high frequencies of 480 to 920 megacycles, currently employed for television experimentation.

Hearing was held in Washington, New York, and Princeton, N. J., at intervals between December 9, 1946, and February 13, 1947. During its course, the Radio Corporation of America demonstrated another color television system still in the laboratory stage but for which it claimed certain advantages.

The CBS petition was denied on March 18. While recognizing the advances that have been made in color television development, the Commission concluded that further experimentation is needed. It was also of the opinion that there may be other systems which offer the possibility of cheaper receivers and use of narrower band widths.

Before a new system of television is established it must be given adequate field testing. There is a great difference between laboratory performance with trained personnel and home operation by the average citizen. Also, decision must be made on standards. Otherwise the public could not purchase receivers with any assurance that they would be able to receive programs from all television stations, or that their sets would not become useless if the existing station should change any of the fundamentals. So, before approving proposed standards, the Commission must be satisfied not only that the system proposed will work but also that it is as good as can be expected within a reasonable time to come.

The method of transmitting color is only one of the many principles that must be fixed. Additional considerations cover number of lines, frame rate, type of sound system, etc. In all of these things the receiver must be constructed to "key" with the transmitter in order to receive the program. If at any time a broadcast company should change these standards, the receivers it previously served would become useless. Unlike the automobile or vacuum cleaner, which remains capable of operation long after a new model is brought out, a basic

change in the television system would immediately render obsolete all receivers built for the old standards.

Because of these and other considerations, the Commission was of the view that the standards proposed by CBS should not be adopted. The evidence did not show that they represented the optimum performance which may be expected of a color television system within a reasonable time. In addition to the need for adequate field testing, the Commission judged Columbia's color system deficient in picture brightness, flicker, frame rate, color break-up, and receiver design. It also pointed out that, because of the nature of color television, there are not enough frequencies available in the 480 to 920 megacycle band for more than one color television system.

The Commission's decision served as a go-ahead signal for expansion of black and white television service on the basis of present rules and standards in the 13 channels between 44 and 216 megacycles now allocated for commercial television. This should encourage manufacturers of monochrome equipment to proceed at full pace and, at the same time, enable the public to buy receivers with confidence that they will continue to give service. Meanwhile, the door is left open for further color television experimentation and development.

Television Frequency Sharing. The Commission's report of May 1945 on frequency allocations provided for sharing of 10 of the 13 television broadcasting channels between 44 and 216 megacycles with non-Government fixed and mobile services, and two others with Government services. This plan was adopted on the recommendation of the radio industry, as represented by the Radio Technical Planning Board, in the allocations hearings of 1944-45. Services to share with television included police control and relay circuits, point-to-point, marine control circuits, forestry fixed circuits, rural telephone, and railroad terminal and yard operations. In addition, adjacent channel assignments went to such services as amateur, urban transit, and power and petroleum.

Subsequent experience indicated that this sharing is impractical. As more and more services moved into the space set aside for them, it became increasingly evident that interferences of many sorts would occur. The problems involved amateur interference to television receivers, harmonic interference to and from television stations, co-channel interference from sharing services, receiver interference due to receiver oscillation, etc.

On June 10 and 11, 1947, an informal conference discussed interference in connection with television sharing and allied problems. The Commission furnished evidence of the seriousness of the situation. Motion pictures were shown of the deterioration to the television picture under shared and adjacent channel operations, using such services as a mobile transmitter, diathermy machines, etc. The amateur interference and television harmonic interference to air navigation aids also received attention.

Industry representatives offered testimony, exhibits, and suggestions as to possible solutions. Several plans for reallocation of the spectrum portion in question were discussed but all had fundamental weaknesses. The conference ended with the conclusions that (1) interference to television was serious, and (2) channel sharing was impracticable. It was recommended that the Radio Technical Planning Board's television panel work jointly with the Commission's Engineering Department in preparing an allocation plan for later submission to the Commission.

Experimental Television Service. Television experimentation and research was at an accelerated pace. This included work on propagation studies, development of transmitters, receivers, antennas, and allied equipment, new and simpler circuits, utilization of techniques developed during the war, such as pulse modulation, color transmission by various systems, stratovision (relay broadcast from planes), and the study of shadow and multipath effects. Interests involved in this work ranged from individual radio engineers to large manufacturing companies.

At the end of the fiscal year there were 64 experimental television stations licensed and 17 outstanding construction permits. Included in these figures were 53 relay stations used primarily as remote pick-up, studio-to-transmitter links, and multiple-hop relay transmitters.

Television Remote Pick-up Broadcast Stations. Progress in television has spelled the need for a system of relaying programs from remote points to the transmitter, and from the studio to the transmitter if the two were not at the same location. Wired services, if available, would result in a loss of picture definition since they cannot pass the wide band of frequencies necessary in television. Consequently, the Commission tentatively set aside the frequencies of 1295 to 1425, 6875 to 7125, and 12,700 to 13,200 megacycles for such services. Subsequently, the aviation interests requested the use of the first-named band for air navigation aids.

Transmitters have been produced for use in the 7000-megacycle region using the klystron principle and are now available for relay work. At the end of the fiscal year there were 16 such stations operated by television broadcasters. Since the allocation of these frequencies is not final and since no rules or standards have as yet been adopted, these stations are experimental until such time as a regular service of this nature is authorized.

Television Network Operation. One problem facing television is the lack of intercity relay facilities for network operation. In television, even more so than in standard and FM broadbast, there is urgent need for such a service for economic reasons. Ordinary wire services are not satisfactory; television relay requires a coaxial cable or a microwave system. The American Telephone and Telegraph Co. has a coaxial cable link operating experimentally between New York and Washington as part of a proposed national system.

Many broadcasters wanted to know when they could expect cable links to important sources of programs, such as New York and Hollywood. Others expressed dissatisfaction with proposed coaxial cable rates. Consequently, the Commission

called an informal engineering conference on June 9, 1947, to enable common carriers to indicate when they would be able to supply coaxial cable or microwave relay service and television broadcasters and construction permit holders, on their part, to forecast the time they would desire network facilities.

Some broadcasters expressed a desire to build their own networks because of the unavailability of relay service or what they deemed to be excessive coaxial cable rates. The Philco Corp. had an experimental relay link between New York and Philadelphia. During the fiscal year, this company and the General Electric Co. obtained authority to operate other links between New York and Washington, and between New York and Schenectady. They propose to use ultra-high frequency transmitters, directional antennas, and several hops or relay points.

Fourteenth Annual Report of the FCC—1948

Television (TV) Broadcast Service: Surge in Television Applications and Service (pp. 37-40)—As a result of television receivers, transmitters, cameras, and other associated equipment becoming plentiful, and the increased public interest in visual radio, there was an unprecedented surge in the number of applications for new TV stations.

At the end of the year 7 TV stations were licensed, 102 construction permits outstanding, and 294 applications pending. In addition to those licensed, 21 stations were operating on an interim basis. In consequence, 30 stations were bringing television broadcast service to 17 cities and metropolitan districts, as compared with 8 cities served by 12 stations the previous year. The demand for television facilities was so much greater than the available allocated channels that 181 of the pending 294 applications had been designated for consolidated hearings at the end of the year.

The Commission continued to relax its requirement of a minimum of 28 hours of program service by each station per week. However, on June 17, 1948, it adopted a new rule which

specified a graduated minimum hours of operation required of each station, ranging from 12 hours per week to 28 hours per week, depending on how long the station has been on the air.

It is interesting to note that currently there were only two television stations in operation abroad—both on an experimental basis in England where 60,000 TV receivers were reported in use. Subsequently, a French station started operating.

Experimental Television Service. Television experimentation and research continued at a rapid pace. This was especially true of work in the ultrahigh and superhigh frequencies. Studies included propagation studies, development of equipment, new and more simple circuits, color transmission, and the system of relay broadcasting from planes in flight known as "stratovision." Several organizations were testing the band from 475 to 890 megacycles, which has been set aside for experimental television research and were making comparative studies in propagation, reception, reflections, and shadow effects with respect to these subjects in the "low" present black-and-white television band. One applicant was granted a construction permit for a 50-kilowatt experimental television station to be operated in this high band. Several broadcasters built and operated their own microwave relay networks so as to be able to relay events (notably sporting events) to the "mother" broadcasting station. These relay networks included intercity relay systems.

At the end of the fiscal year there were 87 experimental television stations licensed and 37 outstanding construction permits. Included in these figures were 99 relay stations used primarily as remote pick-up, studio-to-transmitter links, and inter-city relay transmitters.

Other Television Developments. An important stimulus to the television industry was actual or imminent extension of the coaxial cable system, and expansion of common carrier and television broadcast microwave relay systems. This is enabling more stations to carry network programs, has hastened the

construction of others, and prompted more applications for television facilities.

However, television program relay was still confined to the East. The coaxial cable link between New York and Washington, the only one presently used for TV transmission, was extended north to Albany, N. Y., and south to Richmond, Va. Microwave circuits which could be used for television existed between Boston and New York, New York and Schenectady, New York and Philadelphia, and Philadelphia and Washington. Coaxial or microwave links were in prospect for Buffalo, Toledo, Detroit, Chicago, Milwaukee, and St. Louis.

New techniques were developed in camera pick-up, especially in sporting events. The complete coverage of the political conventions and the wide relaying involved was one of the important television events of the year. These telecasts were carried into areas which did not have local TV service, such as Pittsburgh, by means of the stratovision experiments. In a few parts of the country, motion-picture companies tried out the technique of picking up sporting and other events, relaying them by microwave relays and then showing the pictures on large screen in motion-picture theaters.

Television Receivers. Television receiver production continued to mount to about 50,000 per month at the end of the fiscal year. any new and low-priced models appeared on the market. It was estimated that some 460,000 TV sets had been produced since the close of the war.

Television Channel Allocations. With only 12 television broadcast channels presently available and the demand increasing, the whole television allocation problem had to be studied with a view of supplying an equitable distribution of service throughout the country, and also maintaining decent standards of good engineering practice.

The commercial TV band had consisted of 13 channels, each 6 megacycles wide interspersed between 44 and 216 megacycles. Part 3 of the Commission's Rules and Regulations contained a table of allocations of television channels

which included only the first 140 metropolitan districts as defined by the Census Bureau. The upswing in television interest caused the Commission to call a hearing for June 14, 1948, on the matter of amending the allocation table. Over 80 appearances were filed, most of which were accompanied by petitions and engineering studies concerning additions of channels and other changes. Many supported the new allocation table proposed by the Commission. Oral argument on the above proceeding was still pending at the end of the year.

As a result of hearing and oral argument, the Commission as of June 14, 1948, made effective its proposed rule-making of August 14, 1947, which action deleted channel No. 1 (44 to 50 megacycles) from television broadcasting, abolished the sharing of television channels by certain other services, and provided the 72 to 76 megacycle band, a potential source of interference to television, to non-Government fixed and mobile services on an engineering basis of noninterference to television.

The loss of this channel to television, coupled with the mounting demand for television stations, was the basis for an over-all study by the Commission of the needs of television broadcast service for a satisfactory Nation-wide competitive coverage. Its engineering findings indicated briefly that there was insufficient spectrum space below 300 megacycles to make possible a truly Nation-wide competitive television system and that some interference to television reception would result from adjacent channel operation of other services, from harmonic radiations, and noises from other electrical devices. In view of this, the Commission on May 5, 1948, called for a hearing to obtain full information concerning interference to television reception in the present band, data concerning propagational characteristics of the 475 to 890 megacycle band, the state of development of transmitting and receiving equipment for this band, and any proposals for the commercial utilization of this band for television broadcasting. The date set for the above hearing was September 20, 1948. (See Subsequent Events.)

Stratovision (p. 124)—The Laboratory Division made observation and measurements of the television transmissions made from aircraft flying at 25,000 feet in experiments by the Westinghouse Electric Corp., in cooperation with the Glenn L. Martin Co. Few other tests of this nature were made due to the fact that the aircraft installation became available only during the latter part of the fiscal year. However, this activity is continuing in view of the impact that stratovision may have on the whole television broadcasting structure by offering a possible method whereby video could be received over wider areas than it is now possible to serve.

Television (pp. 124-125)—A number of studies in the laboratory and in the field were made to determine the interference situation with regard to television. One series of tests indicated that the original allocation for the joint use of television bands by television broadcasting and other services was untenable in that the television viewer in many areas could expect numerous interferences or distortion in reception. (See also Television.)

Other studies were directed at interference problems due to oscillator radiation (both high frequency and sweep) from television receivers. The industry is considering methods to reduce such interference. Another study was made of the harmonic radiations of TV stations as well as from other stations emitting harmonics on TV channels.

To illustrate the basic reasons why television is so subject to interference: An ordinary voice broadcast channel is only 10 kilocycles wide. At 1,000 kilocycles this channel width is 1 percent of the operating frequency. A television channel is 6 megacycles wide. At 60 megacycles this is one-tenth of the operating frequency. So the probability of interference to the TV channel is 10 times as great. This, coupled with the fact that the eye is more critical than the ear, requires stricter engineering control over conditions causing interference.

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Changes in the Function of Radio with the Adoption of Television

BY EDWIN B. PARKER

What happens to the other mass media when television becomes established in a community? What changes in attention habits develop among the members of the potential audiences? Most studies of these changes have been made on a pre- and post-basis, over a period of time. The present report analyzes two comparable Canadian towns, one with television, the other still without, during the same year, 1959.

This comparison of the mass media attention habits of children in "TVtown" and "Radiotown" covers radio, television, book and comic book reading. Its concept is very similar to the report by William S. Baxter starting on p. 49 on the listening, reading and viewing habits of young people in Des Moines in 1950 and 1958. Although the two studies were not written for direct comparison, the JOURNAL *feels that it will be of value to its readers for them to be placed in juxtaposition.*

Data presented in the present study was gathered by Dr. Parker for his doctoral dissertation (The functions of television for children, *Stanford University, 1960). Edwin B. Parker is presently Assistant Professor in the Institute of Communications Research, University of Illinois.*

. . .

WHEN a new medium of mass communication becomes widely adopted in a complex society it is reasonable to expect that the new medium will force changes in the old. Lazarsfeld (1940) studied the effect of radio on the print media and concluded that "radio has not impaired the reading habits of the population" (pp. 329 f.).

Later research by Lazarsfeld and Kendall (1948, pp. 1-17) provides evidence suggesting an explanation for the failure of radio to displace reading. They show that radio fans are likely to be also movie fans, indicating that these two media are similar in psychological function. They also show that there is no relationship between book reading and radio listening, indicating

that these media perform different functions. Meine (1941, p. 197) found a positive correlation between listening to newscasts and reading of "serious" items in the newspaper, but this finding does not contradict the lack of correlation between reading and radio listening in general.

Research evidence documenting the decrease in time spent listening to radio and changes in the content of radio with the adoption of television is summarized by Bogart (1958, pp. 114-131). The considerable reduction in radio listening time as a result of the adoption of television is discussed elsewhere (Parker, 1960b) as evidence of a similarity between radio and television in the psychological function these media serve for children. Data from an extensive study of television and children in the United Kingdom support the contention that television serves a function similar to that of pre-television radio (Himmelweit, Oppenheim, & Vince, 1958). In a carefully controlled study, the English investigators gathered data from children before and after television became available, and were able to compare the pre-television behavior of future viewers with future non-viewers. They found that future viewers listened to radio more than future non-viewers (of television). They also reported that when television was widely available, the nonviewers spent five times as much time listening to radio as did the viewers (p. 343).

Such circumstantial evidence of a similarity in psychological function between television viewing and radio listening must be viewed in the context of more direct evidence concerning the function of television. Maccoby (1954) presents evidence supporting her contention that a function of television is the facilitation of fantasy behavior. Parker (1960a) adds further evidence of a fantasy facilitation function of television. He includes comic book reading, pulp magazine reading, movie attendance, and (tentatively) radio listening in the same cluster of activities similar psychologically to television. Data presented by Bailyn (1959) support the contention of a fantasy function for what she terms the "pictorial media"—television, movies, and comic books. Her research, based on data from fifth and sixth grade children in a television saturated community, cast doubts on whether radio listening should be included in the same cluster of media activi-

ties with television, movies, and comic books. She found a negative correlation between amount of time spent viewing television and amount of time spent listening to radio, and a positive correlation between radio listening and book reading. She concluded, "Radio has taken on a new role, most likely because of the advent of television. It now forms a unit with books. The pictorial media —movies, comic books, and television—stand in a separate group" (p. 31).

Method

The data for the present paper were collected in 1959 from 604 children in the sixth and tenth grades in two Canadian communities, one of which has television reception on several channels (TVtown) and one of which has no television reception (Radiotown). Radiotown is a not atypical Canadian community of some 5,000 population, different from many other Canadian communities mainly in the fact of its relative isolation and its lack of television. Its isolation is one of distance rather than terrain or transportation. It has excellent regular transportation connections with other Canadian cities by road, rail, and scheduled airline service. TVtown is in the same Canadian province and hence has the same kind of school system and school curriculum. The industries in TVtown are comparable to the industries in Radiotown. Being within television reception distance of both a major Canadian city and the United States border, TVtown has television reception of both the Canadian Broadcasting Corporation (CBC) and stations affiliated with United States networks. During the daytime hours Radiotown residents have clear reception on two radio stations—the local privately owned station and a CBC station. During the nighttime hours they have good radio reception from many radio stations all over North America. TVtown has clear radio reception from many radio stations, both Canadian and American, government owned (CBC) and privately owned.

The children were given self administered questionnaire forms to complete during regular school hours under the supervision of their regular teachers. They were asked, among other things, how much time they devoted to each of the media of mass communication. This paper reports an analysis of the relationships

between radio listening and use of other media in both TVtown and Radiotown.

Results

Radiotown children in the two grades studied were found to listen to radio for more than three hours a day on the average, while TVtown children listen less than two hours (see Table I). This difference provides further documentation of the displacement of radio by television.

TABLE I

Mean Number of Hours Spent Listening to Radio on an Average School Day by Sixth and Tenth Grade Children in TVtown and Radiotown

Town	N	Mean	SD	CR
TVtown	364	1.68	1.32	
Radiotown	217	3.07	1.33	12.24***

***Significant beyond .001 level.

Note: Question asked was, "How much time would you estimate you spend listening to radio ON AN AVERAGE SCHOOL DAY?"

Bailyn's finding that radio listening correlated negatively with television viewing is not replicated in the present study. Table II shows that there is no significant relationship between radio

TABLE II

Television Viewing by Sixth and Tenth Grade Students in TVtown Related to Radio Listening

Television Viewing	Radio Listening Low	Radio Listening High	Total
High	30.0%	22.9%	52.9%
Low	27.3%	19.8%	47.1%
Total	57.3%	42.7%	100.0%
Chi Square	< 1 (N.S.)		

Note: 2¾ hours or more of television viewing per average school day = high; 1¾ hours or more of radio listening per average school day = high; N = 363

listening and television viewing among sixth and tenth grade children in TVtown. Separate analysis within each grade (not shown here) also showed no correlation between the two media.

Data presented in Table III confirm Bailyn's finding that, for sixth grade children in a television community, radio listening is correlated with book reading. The relationship is a small positive one (Contingency Coefficient = .18) which is statisti-

TABLE III

Radio Listening by Sixth Grade Children in TVtown Related to Book Reading

Radio Listening	Book Reading Low	High	Total
High	3.4%	24.8%	28.2%
Low	21.5%	50.3%	71.8%
Total	24.9%	75.1%	100.0%
Chi Square	6.17*		(C = .18)

*Significant beyond .05 level.

Note: 1¾ hours or more or radio listening on an average school day = high; 2 or more books per month = high; N = 177

cally significant at the .05 level in TVtown. The failure to find such a relationship between radio listening and book reading in

TABLE IV

Radio Listening by Sixth Grade Children in Radiotown Related to Book Reading

Radio Listening	Book Reading Low	High	Total
High	19.8%	26.0%	45.8%
Low	19.8%	34.4%	54.2%
Total	39.6%	60.4%	100.0%
Chi Square	< 1 (N.S.)		

Note: 3¼ hours or more listening to radio on an average school day = high; 2 or more books per month = high; N = 96

Radiotown confirms Bailyn's statement that this relationship is a result of the adoption of television (See Table IV).

The positive relationship between book reading and radio listening for young children can *not* be presumed to hold for older children and adults. Tables V and VI show that there is no correlation between radio listening and book reading for tenth grade children in either TVtown or Radiotown.

TABLE V

Radio Listening by Tenth Grade Children in TVtown Related to Book Reading

Radio Listening	Book Reading Low	High	Total
High	24.0%	32.0%	56.0%
Low	18.3%	25.7%	44.0%
Total	42.3%	57.7%	100.0%
Chi Square	< 1 (N.S.)		

Note: 1¾ hours or more of radio listening on an average school day = high; 2 or more books per month = high; N = 175

TABLE VI

Radio Listening by Tenth Grade Children in Radiotown Related to Book Reading

Radio Listening	Book Reading Low	High	Total
High	10.1%	37.6%	47.7%
Low	16.5%	35.8%	52.3%
Total	26.6%	73.4%	100.0%
Chi Square	1.51 (N.S.)		

Note: 3¼ hours or more listening to radio on an average school day = high; 2 or more books per month = high; N = 109

Analysis of the relationships between radio listening and comic book reading and between radio listening and movie at-

tendance in Radiotown did not support the contention that radio is similar in function to comic books and movies. No significant relationships were found (data not presented here) between radio listening and use of these other media.

The relationship between radio listening and movie attendance in a television community cannot be reliably tested with data from TVtown, since both previously existing movie theaters in the community had closed down within two years prior to the study. These closures were attributed by townspeople to television. The relationship between radio listening and comic book reading is not statistically significant for sixth grade children in TVtown. There is a significant positive relationship between radio listening and comic book reading among tenth grade children in TVtown, as shown in Table VII.

TABLE VII

Radio Listening by Tenth Grade Children in TVtown Related to Comic Book Reading

Radio Listening	Comic Reading Low	High	Total
High	28.6%	29.1%	57.7%
Low	26.9%	15.4%	42.3%
Total	55.5%	44.5%	100.0%
Chi Square		3.58*	(C = .14)

*Significant beyond .05 level.

Note: 1¾ hours or more or radio listening on an average school day = high; 1 or more comics per month = high; N = 182

The data do not provide clear justification for the inclusion of radio listening in the same cluster of activities with comic book reading, movie attendance, and television viewing. On the other hand, neither do the data justify, as Bailyn suggests, inclusion of radio listening with such activities as book reading. It is more likely that the obtained correlation between radio listening and book reading for young children is an artifact of the changing function of radio. From the early days of radio, radio

listening has been a behavior often engaged in simultaneously with other activities (see Cantril & Allport, 1935, pp. 103-106). Since the adoption of television, the nature of the program content or the behavior of the audience, or both, has changed such that people more frequently do other things while listening to radio. This is true despite the total decrease in time spent listening to radio. Evidence of this increase in "doing other things while listening to radio" is presented in Table VIII.

TABLE VIII

Percentage of Sixth and Tenth Grade Children in Radiotown and TVtown Who Report "Often Doing Other Things While Listening to Radio"

Town	N	Per Cent	CR
TVtown	369	63.1%	2.11*
Radiotown	221	54.3%	

*Significant beyond .05 level.

Note: Question asked was, "Do you ever do something else while you are listening to radio? Often?..... Occasionally?..... Never?....."

Among the most frequent other activities children engage in while listening to radio are studying and reading. In response to the question, "Do you ever do something else while you are listening to radio? If so, what?" 29% of the TVtown children and 24% of the Radiotown children volunteered that they did their homework while listening to radio. Thus the correlation between book reading and radio listening can be explained as an artifact resulting from increased simultaneous use of multiple media, rather than any inherent similarity of function between radio and print media.

Discussion

For purposes of this discussion it is assumed that a major function of the "pictorial media"—television, movies, comic books—is the facilitation of fantasy behavior (including escape). Evidence on this point has been discussed earlier (Maccoby, 1954;

Bailyn, 1959; Parker, 1960a). The finding by Lazarsfeld and Kendall (1948) that radio fans are likely to be also movie fans suggests that radio should be included in this cluster of fantasy facilitating media. The evidence of displacement of radio by television supports this contention. The findings of Herzog's study of the motivations and gratifications of daily serial listeners provides further support for the contention of a fantasy facilitation function for radio (Herzog, 1944).

It may be that radio listening was more clearly in this cluster of fantasy facilitating media activities prior to the advent of television. The failure of radio listening to correlate with comic book reading and movie attendance in the Radiotown data presented here may be the result of the already changed nature of radio in a television age. The radio programming in Radiotown is essentially the same as in television communities. The network radio drama and radio comedy programs which characterized pre-television radio are seldom heard in Radiotown.

Whatever the correlation may have been between radio and the other media before television, it is now clear that in the television era radio has shifted away from the cluster of media which serve primarily a fantasy facilitation function, presumably because television can serve that function better than radio. That the shift is not necessarily in the direction of serving the same function as the delayed gratification provided by serious print media is indicated by the alternate explanation presented in this paper—an increase in the use of radio as background sound.

It may be that the function of radio, at least for children, is shifting such that there is a decrease in the use of radio for provision for fantasy materials that require full attention. The phenomenon of "half listening" to radio while engaged in other activities may permit moments of escape from the conflicts of real life into the fantasy world of popular song. Even when attention is concentrated on homework lessons or other activities, the sound of radio in the background may provide the reassuring knowledge that a ready escape hatch is available if frustration arises. Such behavior might be analogous to the behavior sometimes observed in young children or monkeys as they explore a new environment. Temporary returns to touch the mother or mother-

surrogate seem to reassure the young animal and permit renewed explorations of unfamiliar surroundings.

The psychological mechanisms involved in the use of mass media as facilitators of fantasy behavior and the effects of such use have not been discussed here. Differing results of other investigators leave that an open question in an area where more research is urgently needed (Feshbach, 1955; Siegel, 1956; Maccoby, Levin & Selya, 1956).

Footnotes

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The Mass Media and Young People

BY WILLIAM S. BAXTER

The study reported below analyzes differences in mass media attention behavior in Des Moines school children in 1950 and 1958. It is interesting to compare its findings with those of Edwin Parker, starting on page 39 of this issue of the JOURNAL.

William S. Baxter is Associate Professor in the School of Journalism at Ohio University in Athens, Ohio. These data were collected for his doctoral dissertation (*The mass communication behavior of young people in grades 5, 7, 9 and 11 in the Des Moines public schools in 1958 as compared with the mass communication behavior of an equivalent group in Des Moines before the advent of television,* State University of Iowa, 1960.)

• • •

THE data in this report resulted from an investigation of the reading, listening, viewing and movie-going behavior of Des Moines public school children in February 1958. In addition, the results of the 1958 study were compared with the results of a similar study made in the Des Moines public schools in February 1950[1], before the advent of television in that city, in an effort to determine whether there had been any changes in the reading, listening and movie-going behavior of Des Moines school children.

Method

Data for the study[2] were collected through the use of two questionnaires; one completed by a sample of students in grades five, seven, nine and eleven and the other completed by their parents. A total of 2306 student questionnaires, about equally divided by sex, and 1636 parent questionnaires were obtained. The student questionnaire was designed to obtain information concerning the amount of attention paid to each medium, preference for media content, evaluation of the media and demographic data. The parent questionnaire was designed to obtain additional information concerning the children's television behavior, including parental control over television, information about the parents' television behavior and background data.

In order to make comparisons with the 1950 study more valid, the same universe (grades five, seven, nine and eleven of the Des Moines public schools) and the same sampling techniques were used. A comparison of demographic data obtained in the two studies indicated that the two samples were similar.

The 1958 study had the following objectives:

1. To determine the current mass communications habits and preferences of the young people in the Des Moines public schools.

2. To determine the place of television in the overall use of and interest in the mass media by the young people in the Des Moines public schools.

3. To compare the results of the current study with the results of the 1950 study of Des Moines public school children to determine whether there had been any changes in the newspaper, magazine, book and comic book reading, radio listening, and movie-going habits of young people in the Des Moines public schools since the advent of television.

4. Through the use of a separate questionnaire sent to the parents, (a) to compare television viewing time as reported for children by their parents, (b) to determine the amount of control parents reported they maintain over their childrens' television viewing and compare it with the amount of such control reported by their children, and (c) to determine the parents' television habits and interests.

Attention Given the Mass Media

The average respondent in the 1958 study spent approximately 36 hours a week with the three media for which amounts of time were measured—television, radio and newspapers. (Total hours spent with the media for which amounts of time were measured were based on mid-points of intervals containing median for television and radio and on precise median calculated for newspapers.) The average respondent also attended movies once every three weeks, read .8 magazine regularly, read .9 magazine occasionally, read 1.6 books other than those read for school work during the previous three months, and read 2 to 4 comic books a month.

The average boy spent a total of approximately 37 hours a week listening to the radio, reading newspapers and watching

television, while the average girl spent approximately 36 hours a week in these activities. Boys reported slightly more attention to comic books, 2 to 4 a month for boys as compared to 1 a month for girls; slightly more regular magazine reading, .8 magazine for boys as compared to .7 magazine for girls; about the same frequency of movie attendance, once every three weeks; and less book reading, an average of 1.3 books other than those read for school assignments during the past three months as compared to 1.9 books for girls.

Both boys and girls in the upper grades spent less time watching television than boys and girls in the lower grades. Boys and girls in the upper grades also read fewer books and comic books than did boys and girls in the lower grades. On the other hand, boys and girls in the upper grades spent more time listening to the radio than those in the lower grades. The frequency of movie attendance was about the same in all four grades studied.

If the typical young person spends approximately 30 hours a week at school, 56 hours sleeping, and approximately 15 hours at meals, only 67 hours a week remain uncommitted. Since in some instances the amount of exposure was determined by time spent with the medium and in other instances by number of units read or viewed, it is difficult to arrive at a definite figure for the amount of their uncommitted time the young people in this study spent with the mass media. However, the 36 hours a week the typical respondent spent with the three media for which amounts of time were measured—television, radio and newspapers—is more than 50 per cent of their uncommitted time. If the time they spent reading magazines, books and comic books, and going to the movies is added to the time they spent with radio, television and newspapers, the dominance of the mass media over the uncommitted time of these young people is even more evident. In fact, data from this and other studies indicate that some young people tried to combine mass media activities with other activities such as trying to watch television while studying or listening to the radio while studying or doing household chores.

Television occupied approximately 26 of the 36 hours a week the typical respondent devoted to the three media. In addition, television was the medium the typical respondent would retain in preference to all other media, the medium from which he pre-

ferred to get his news, the medium from which he got most of his local news, and the medium from which he got most of his news about national politics.

Television was also responsible for the overall increase in attention given to the mass media by the respondents in 1958 as compared to the 1950 study. Although the data make it evident that the respondents in 1958 spent considerably more time with the mass media than those in 1950, it is difficult to pinpoint the exact amount of the increase since, in both the 1950 and 1958 studies, in some instances, the amount of exposure was determined by time spent with the medium and by, in other instances, number of units read or viewed.

Executives of the mass media, with the exception of those connected with television and books, can not take any satisfaction in the overall increase in attention the respondents in the 1958 study gave the mass media. If television is eliminated from the 1958 data, it is found that the average respondent in 1958 gave less attention to the other mass media than the average respondent in 1950. This was true in all media activities except one, book reading.

In 1950 the average respondent spent approximately 2 hours and 50 minutes a week with newspapers and 15 hours a week with the radio for a total of approximately 18 hours. In 1958 the amount of time the average respondent spent with these two media had dropped to about 2 hours and 30 minutes for newspapers and 8 hours and 45 minutes for radio, or a total of slightly more than 11 hours, nearly 7 hours less than the total in 1950. In addition, the average movie attendance had dropped from once a week in 1950 to once every three weeks in 1958; the number of magazines read regularly had dropped from approximately 1.5 in 1950 to .8 in 1958; the number of magazines read occasionally had dropped from approximately 1.3 in 1950 to .9 in 1958; and the number of comic books read had dropped from 4 to 6 a week in 1950 to 2 to 4 a month in 1958.

Content and Media Preferences

Both boys and girls showed a marked preference for content that entertained to content that informed. Information content

was not the first choice of either boys or girls in any grade for any medium. In addition, the majority of second and third choices in all the media were for content that entertained.

In only one grade and for only one medium was information content ranked as high as second by boys; ninth grade boys listed science and invention as their second choice in magazine content. Boys listed information content as their third choice in all four grades studied for newspapers, in grades nine and eleven for radio, in grade eleven for magazines, and in grades nine and eleven for books.

Girls also preferred content that entertained to content that informed, with entertainment content the first choice for all media and in all grades. Information content in newspapers ranked second among the girls in grades five and eleven. Girls listed information content as their third choice in all four grades for newspapers, in grade nine for radio, and in grades nine and eleven for magazines.

The preference of boys for sports content as contrasted with the preference of girls for material about love and romance marked the major difference between the content preferences of boys and girls. The only time girls rated sports as high as one of their first three choices was in grade eleven where sports and oldtime, or hillbilly and western music were tied for second place as type of radio content girls listened to regularly. No boys ranked content dealing with love and romance as high as third place among their preferences in any medium.

The major difference between boys and girls in their preference for information content was the preference on the part of boys for content about science and invention as compared with the preference on the part of girls for content about women's subjects.

Ninth and eleventh grade boys listed science and invention as their second choice in magazine content and their third choice in book content. Eleventh grade boys listed news as their third choice in newspaper content. Fifth and eleventh grade girls listed news as their third choice in newspaper content. Ninth grade girls listed women's features and society as their third choice in

newspaper content, and ninth and eleventh grade girls listed women's subjects as their third choice in magazine content.

In a given medium the same types of content were usually listed by the largest proportions of respondents in all four grades as the types they preferred and as the types they read, listened to or viewed regularly; however, there was usually a change in rank order from grade to grade. Boys' and girls' listings of television program types they viewed regularly are good examples of the above mentioned phenomenon.

Westerns, adventure, mystery and detective, and comedy were listed by the largest proportions of boys in all four grades. However, listings for these four types did not seem to be patterned according to grade level. Westerns were ranked first by boys in grades five, nine and eleven, and third in grade seven. Adventure programs were ranked second by boys in grades five and eleven, and third in grade nine. Mystery and detective programs ranked first in grade seven, second in grade nine, and third in grade eleven. Comedy programs were ranked second in grade seven and third in grade five.

Girl's choices for television program types did not seem to be patterned according to grade level either, as the program types they ranked first and second varied in each of the four grades studied. Ranked first by the girls were comedy in grade five, westerns in grade seven, popular music in grade nine, and variety in grade eleven. Second ranked were westerns in grade five, comedy in grade seven, mystery and detective in grade nine, and popular music in grade eleven. Third ranked by girls were cartoons in grade five, mystery and detective in grades seven and nine, and plays in grade eleven.

The preferences of the respondents in 1958 for types of content had not materially changed since 1950. In both studies, the respondents showed a decided preference for content that entertained over content that informed. The respondents in 1958 also preferred the same general types of entertainment content as their counterparts in 1950—action and violence, light or humorous material, music and sports. However, in some cases the breadth of preference had changed. The two best examples of this change

in breadth of preference revolved around sports and horror content.

The proportions of respondents who said they regularly read, listened to, or viewed sports content as well as the proportions who said they preferred sports content were smaller in 1958 than they were in 1950. The decrease was greater for the girls than for the boys. On the other hand, horror movies were preferred by markedly larger proportions of boys and girls in all four grades in 1958 than they had been in 1950. Many of the movie respondents said they stayed up later than their usual bedtime to watch horror movies shown on *Shock Theater*.

The proportions of respondents in both studies who indicated a preference for serious entertainment and information content were so small in many instances that it was difficult to determine whether there had been a significant increase or decrease since 1950. The proportions of respondents in 1958 who preferred books about biography and books about social problems were larger than they were in 1950. However, the proportions of respondents in 1958 who preferred books about art, literature and music were smaller than than they were in 1950. Smaller proportions of respondents in 1958 than in 1950 said they preferred news, talks and forums, and religious programs on radio, and news content in newspapers. Headlines were preferred by larger proportions of respondents in 1958 than in 1950.

Data compiled from the answers to questions concerning media reliability, most valued medium and preferred sources for news indicated that the breadth of the devotion of young people to any one medium varied with age. Although the typical respondent named television as the medium he considered most reliable, the medium he valued the most, and the medium he preferred for news, the proportions of respondents who named television decreased markedly in the upper grades, while the proportions who listed newspapers increased. Although the proportion of respondents who considered radio the most reliable medium decreased in the upper grades, the proportions who preferred radio as a news source and as the medium they would keep if they had to give up all but one medium were larger in the upper grades than they were in the lower grades.

In 1950 larger proportions of respondents placed more credence in radio than newspapers. However, a visual medium, movie newsreels, was selected by the largest proportions of boys and girls in grades seven, nine and eleven as the medium in which they placed the most credence. Radio was the one medium which most respondents in all four grades in 1950 said they would keep if they had to give up all media but one. Movies were next most popular with all age-sex groups, except eleventh grade boys who ranked books second.

In 1950 radio ranked highest among sources from which respondents got most of their news about national politics. Radio was also the most popular source of local news among fifth and seventh graders in 1950, however, the ninth and eleventh graders depended more on the newspaper for local news.

Parents, Children and Television

Parents tended to make lower estimates of the time their children spent viewing television than did the children. In addition, not only did the children report less control over their television viewing than did their parents, but the children reported more freedom from all control than did the parents. Children also reported less control over their studying in the same room where a television set was in operation than did their parents.

There was some similarity between the favorite programs of the young people, both boys and girls, and the fathers; but there was very little similarity between the favorite programs of the children and the mothers. Three of the five top-ranked programs of the boys and girls—*Maverick*, *Cheyenne* and *Gunsmoke*—were among the five top-ranked programs of the fathers. None of the five top-ranked programs of the mothers were among the five top-ranked programs of the boys and girls. Inasmuch as all of the five top-ranked programs of mothers, fathers and young people were evening programs, except for *American Bandstand*, an afternoon favorite of young people, the differences in program preference cannot be explained by differences in time of viewing.

The average father spent less time viewing television on weekdays than the typical mother, 2½ to 2¾ hours for the father as

compared to 3¾ hours for the mother. However, they both spent about the same amount of time viewing television on Saturdays and Sundays, 3 to 3¾ hours. The smaller amount of viewing by fathers on weekdays was expected since the father's traditional breadwinning role would cut down on the time he has available.

Fathers and mothers differed sharply in their preference for television programs. The three top-ranked programs of the fathers were westerns. Only one of the ten top-ranked programs of the mothers was a western and it ranked ninth. Mothers preferred *Lawrence Welk*, *Perry Como*, *Playhouse 90* and *Father Knows Best* in that order. Fathers preferred, in order, *Gunsmoke*, *Cheyenne*, *Maverick*, *Lawrence Welk* and *Red Skelton*.

Conclusions

Analysis of the data obtained in the current study as well as that in the 1950 study supports the following general conclusions:

1. Young people devote to the mass media a major part of their time not committed to school, sleep or meals.

2. Television dominates the mass media interests of young people.

3. Young people today spend more time with the mass media than they did before the advent of television.

4. There has been some decrease in the amount of attention young people give to newspapers, magazines, comic books, radio and movies since the advent of television.

5. Only part of the large amount of time young people spend with television comes from time they formerly spent with other media. The remainder of the time they give to television comes from time they formerly spent with non-media activities.

6. There is little difference between boys and girls in the overall amount of attention they give to the mass media. However, there are differences between boys and girls in the amount of attention they give to the individual media.

7. Grade level has little effect on the total amount of attention young people give to all the media. However, grade level does affect the amount of attention young people give to the individual media.

8. Young people prefer content that entertains to content that informs.

9. In general, boys and girls like the same kinds of content. However, there are certain exceptions.

10. The devotion of the young people to the mass media in terms of preference for a particular medium changes with age.

11. In a given medium, top-ranked categories of content are usually the same regardless of grade level, however, there are usually changes in rank order with different grades.

12. With few exceptions, the content preferences of young people are basically the same as they were before the advent of television.

13. The young people's description of their television behavior differs from that made by their parents.

14. Parents and children differ to some extent in their preferences for specific television programs.

15. Although fathers and mothers differ in their television behavior, the differences center more on program preferences than on the amount of time they spend with television.

Footnotes

[1]Lyness, Paul I. *Reading, listening and viewing behavior of young people in grades 3, 5, 7, 9, and 11 in the Des Moines public schools.* Unpublished Ph.D. dissertation, State University of Iowa, 1950.

[2]Baxter, William S. *The mass communication behavior of young people in Grades 5, 7, 9 and 11 in the Des Moines public schools in 1958 as compared with the mass communication behavior of an equivalent group in Des Moines before the advent of television.* Unpublished Ph.D. dissertation, State University of Iowa, 1960.

Television in the Service of International Understanding

Recommendations of UNESCO's Meeting of Directors of Television Programs, June 29 - July 1, 1960. Edited from the Final Report issued September 30, 1960.

I. The meeting asked Unesco to approach the International Film and Television Council with a view to setting up machinery which would make continually available information on programmes obtainable through international distribution and which contributed to international understanding.

II. The meeting asked Unesco to consider [and accept responsibility for establishing] the machinery necessary for administering an annual award for the TV programme which has contributed most effectively towards international understanding.

III. The meeting recommended that all television organizations be invited to produce in 1961 a 15 or a 30-minute programme on film reflecting life in their country and the children who live there. This programme should be designed to appeal to children in any country of the world between the ages of 3 and 12 years. The meeting asked Unesco to approach the IFTC and the International Centre of Films for Children, with a view to setting up the machinery to co-ordinate the production and exchange of such programmes.

IV. A proposal that an international "team" should make a television report in various regions of the world in the service of international understanding was also discussed. The meeting agreed that the suggestion merited further consideration by Unesco and TV organizations interested in taking part in any such project. The hope was expressed that the information services of the United Nations organizations would also contribute to the purpose sought by the provision of more film footage on United Nations work with social and economic problems.

V. The meeting welcomed the work done by Unesco, EBU, OIRT and ILO in tackling the problem of copyright and neighboring rights and pressed them to continue their efforts as a matter of urgency.

VI. The meeting realized that there were certain types of programmes which were happily free from restrictions of copyright and neighboring rights and suggested that whenever possible rights—pertaining to both content and performance—allowing for maximum

international distribution should be secured by the station originating any programme likely to be of interest to other countries.

VII. The meeting welcomed the draft Customs convention on the temporary importation of professional and cinematographic equipment.

VIII. The meeting expressed its support for the efforts of the various international organizations to reduce the restrictions on "free flow" and pressed urgently for the continuation of such efforts. The meeting felt that the free flow of information and ideas is as important as that of people and of technical equipment, and it expressed its belief that television staff have an obligation to seek the truth for their programmes without distortion whenever they are "guests" in another country. This mutual "code of honor" between television personnel is implicit in the theme of the meeting.

IX. The meeting recommended that Unesco, together with the EBU and OIRT, should examine the technical and financial obstacles to international TV relays both with the International Telecommunications Union and the various governments concerned.

An Association of Soviet-Sphere Broadcasters:

The International Radio and Television Organization

BY KENNETH HARWOOD

Although American broadcasters are conscious of the role of the North American Regional Broadcasting Agreement, it may well be that few realize the existence of other regional broadcasting agreements and bodies, with different functions, and cast into a different mold. One such body is the International Radio and Television Organization (OIRT), which coordinates the broadcast activities of nations within or allied in varying degree to the sphere of influence of the USSR.

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. . .

ALL broadcasters serve their audiences with clear signals to the extent that international agreements such as the North American Regional Broadcasting Agreement (NARBA) and international associations such as the European Broadcasting Union (EBU) help to coordinate the use of frequencies among nations. One important coordinating association is the International Radio and Television Organization (OIRT). Important as the role of the OIRT is in protecting each broadcaster from interfering signals, it is additionally important because it provides a path through which broadcast programs and information on broadcasting practices may pass between countries of the Soviet sphere and other nations of the world.

From 1925 until World War II the International Broadcasting Union (UIR) with its headquarters in Geneva served as a medium for the exchange of programs that the orderly use of channels on behalf of as many as twenty-eight European countries and associate-member agencies in a maximum of twelve countries outside Europe. In 1946 UIR was dissolved and was re-formed as the

International Broadcasting Organization (OIR), reflecting geographical shifts in European political power that resulted from World War II.[1]

Profound shifts occurred in 1949 when a group of broadcasting organizations withdrew from OIR for political reasons to form the European Broadcasting Union (EBU) and OIR removed its headquarters to Prague.[2] With the autumn of 1959 OIR officially added television to its name to become the International Radio and Television Organization.[3] Administrative headquarters of OIRT is in a residential area on a high ridge southwest of the main business district of Prague. Liebknechtova 15 is a detached residence that has been put to use as offices; both its exterior and its furnishings differ much from the headquarters of the EBU in a wing of a new office building of international organizations at 1 rue de Varembe near the Palace of Nations in Geneva.

Organization

By 1959 OIRT comprised broadcasting organizations in Albania, Bulgaria, Byelorussian Soviet Socialist Republic, China (People's Republic of), Czechoslovakia, Estonian Soviet Socialist Republic, Finland, German Democratic Republic, Hungary, Korea (Democratic People's Republic of), Latvian Soviet Socialist Republic, Lithuanian Soviet Socialist Republic, Moldavian Soviet Socialist Republic, Mongolia, Poland, Rumania, Ukranian Soviet Socialist Republic, Union of Soviet Socialist Republics, United Arab Republic, and Viet-Nam (Democratic Republic of).[4] Broadcasting agencies of Finland and the United Arab Republic were represented in the EBU as well as the OIRT.[5]

Between sessions of the General Assembly of the members, OIRT is governed by the Administrative Council which prepares statements of its actions and plans for approval of the General Assembly,[6] admits new members,[7] and publishes the general journal of the Organization.[8] The General Secretariat serves the Organization from the Prague administrative headquarters while the Technical Center conducts its work at Vestec and Zlatniky near Prague.[9] Monitoring centers at Prague and Shanghai record reception of transmissions from both members and non-members.[10] Three working commissions (technical, program, and television)

are served by their respective groups of general officials (bureaus), as are the four Study Groups of the Technical Commission.[11]

Technical Commission

Of the three working commissions the Technical Commission is the most mature, having its fourteenth session in May, 1958, when the Program Commission was in its fourth session and the Television Commission in its second session.[12] Study Group 1 is concerned with transmission of broadcasts by wire; Study Group 2 with acoustics, audio equipment, and sound-recording; Study Group 3 with optics, video equipment, and television recording; and Study Group 4 with transmission of broadcasts by radio energy.[13]

Recent international technical meetings to which the OIRT has sent delegations include those of the International Telecommunication Union (ITU) at Geneva in 1959,[14] and the International Radio Consultative Committee (CCIR) at Los Angeles in 1959.[15] Technical information and visits by directors of technical centers have been exchanged with EBU.[16] In addition to holding meetings of the Study Groups at places such as Bucharest, Warsaw, Prague, and Moscow, the Technical Commission lately has taken special pains to convene the Study Groups from time to time at sites in its Asian Region, as it did at Pyongyang, People's Democratic of Korea, in April, 1959, where a main discussion was on developing "a simple and economical radio receiver for the coverage of sparsely populated non-electrified regions."[17]

During the winter of 1958-1959 long-distance reception of FM sound-broadcasts and television broadcasts was studied at the Prague monitoring center.[18] Steady regular reception of FM was recorded from a number of transmitters in Austria and the Federal Republic of Germany, as well as from transmitters in the German Democratic Republic, Poland, and Czechoslovakia. Intermittent FM reception was noted for FM transmitters in Denmark, England, France, Netherlands, and Switzerland, as well as two transmitters in Moscow. Clear television signals were received from Czechoslovakia, German Democratic Republic, and Poland, while intermittent ones were recorded from Austria, Denmark, and the Federal Republic of Germany. Because Prague lies in a hilly region, antennas were mounted atop a concrete tower about 165

feet high where the ground was about 1100 feet above sea level. Among the FM receivers was one made by Hallicrafters. The study demonstrated the substantial extent to which residents of Czechoslovakia could receive FM and television broadcasts from major distances.

Program Commission

The Program Commission comprises Groups of Experts in the programing specialties (editorial departments) that are common to the member broadcasting organizations.[19] Groups of Experts on programs of science and technique, news broadcasts, programs for children and youth, literary-dramatic programs, and musical programs have been organized. A meeting of musical experts in the Asian Region was held at Peking in April, 1958, in addition to the meeting of similar experts at Budapest in January, 1958.

International activities have included association with the International Folk Music Council[20] and publication, through the General Secretariat, of catalogs of programs that are suitable for exchange with members and non-members. Broadcasting organizations in Japan, Australia, Morocco, and other countries have ordered programs from the catalog listings.[21] An official of an embassy of the United States in eastern Europe has commented that true exchanges would be welcomed by many countries that are able to receive programs through OIRT catalogs but are not assured that their own programs will be broadcast by members of OIRT.

A conference of OIR music experts agreed in October, 1958, ". . . that it was necessary to reject those trends in modern jazz music, that are characterized by the absence of clear melodic line, by a convulsive rhythm, an arbitrary accumulation of dissonant, unnatural forceful sound of instruments, etc.," because those trends in jazz "are a negation of all humane ideas in arts and arouse the basest human instincts."[22]

Television Commission

The Television Commission was established by the session of the OIR at Sofia in 1957.[23] A Group of Experts consisting of program experts and technical experts in the television centers of Czechoslovakia, German Democratic Republic, Poland, and the

U.S.S.R. was organized during a conference of directors of television program centers at Berlin in January, 1959.[24] The Group of Experts was charged with responsibility for studying and arranging direct exchange of television programs between members of OIR and for cooperating with the Telecommunications Organization of Socialist Countries in carrying out the organizational and technical plans for exchange of television programs among OIR countries by means of direct broadcasts, relay broadcasts, and recorded news programs.

The Television Commission has participated in a conference of UNESCO on film archives, and it has negotiated with UNESCO on establishment of an international institute of film and television.[25] OIRT was scheduled to participate in the First International Festival of Television Arts and Sciences at Montreux, Switzerland, during May, 1961.[26] Catalogs of television films offered for exchange have been published through the General Secretariat.[27] Because these catalogs have been inefficient in effecting direct exchange of films among OIR members, their main usefulness may have been in their potential for placing films with non-member broadcasting organizations.

Since the middle of 1957 programs have been relayed between various combinations of the television centers at Prague, Budapest, Berlin, and Warsaw, although the transmissions have been subject to the vagaries of limited stability in temporary international cable lines.[28] Future possibility of direct two-way relay of television programs to replace one-way relay links between members was announced by the Television Commission in May, 1958,[29] as were the recommendations of the General Assembly to complete by the spring of 1961 the construction of main radio relay and cable lines serving the exchange of television programs between both OIR countries and non-member countries in the European zone.[30]

The Administrative Council in January, 1960, at its meeting in Budapest adopted the name of Intervision for the OIRT system of relaying television programs; and in February, 1960, representatives of OIRT and EBU met in Geneva to discuss details of connecting Intervision with the long-established Eurovision system of relaying programs between countries of western Europe. For each separate transmission the Intervision Coordination Center was to designate an Intervision International Dispatching Center.

An Intervision International Program Center was to coordinate routing of the programs, based on quarterly plans of the Intervision Program Council and the participation of the national television organizations of OIRT.[31]

In 1960 the relay of television programs between OIRT countries included Hungary, German Democratic Republic, Poland, and Czechoslovakia, as it had in mid-1957, and there were plans to connect with the television organizations in Rumania and Bulgaria by 1961-1962. Soviet Television was expected to join Intervision in 1960-1961[32] by extension of the Moscow-Kiev cable westward from Kiev,[33] but near the end of 1960 it was known that the extension from Kiev probably would not be complete before the first half of 1962.[34] Past events indicated that probably the Intervision system would permit viewers in Sofia and Berlin to see direct television broadcasts from Moscow by some time in 1963 or 1964, if all plans proceeded normally, and that exchange of direct broadcasts between London and Moscow could occur subsequent to that time, political conditions permitting.

Publications

Publications of the Organization have been supervised by the Editorial Board.[35] Several regular publications have been authorized by the General Assembly, including an annual of main documents such as resolutions, standards, recommendations, and study questions, *OIR Documentation and Information Bulletin* (six times a year), *OIR Information* (six times a year), *Catalogue of Radio Programmes Suitable for Exchange* (four times a year), *Catalogue of Television Programmes Suitable for Exchange* (four times a year), and *Information about Broadcasting and Television in Non-Member Countries* (twelve times a year).[36] In 1958 the General Secretariat was entrusted by the Television Commission with collection and publication of a special volume of existing articles on television broadcasting theory and practice,[37] and the Technical Commission requested publication of its basic documents in a yearbook that would appear following each of its annual sessions.[38] A year later the Technical Commission noted that although publication of its collected documents had not been completed because some of the materials had not been submitted on time by the Study Groups and there had been "obstacles" to

printing, the Russian and French versions of the collection were in print and the English version was to appear shortly.[39] The catalog of films for television was issued irregularly by the General Secretariat because few films were offered for exchange and the quality of the films was unsatisfactory.[40] The Secretariat increased its staff by "only one translator and one mail dispatcher" during a two-year period when the volume of its work was said to have increased substantially.[41]

Documentation and Information Bulletin, the main journal, appeared in mimeographed form through 1958, the last few issues of that year containing occasional pages of coated stock upon which illustrative photographs were printed; in 1959 it was printed in full and was terminated with its seventy-seventh issue.[42] *Radio and Television: Review of the International Radio and Television Organization* was begun with 1960 as a fully-printed and liberally-illustrated replacement of *Documentation and Information Bulletin*. *Radio and Television* is published six times a year in English, Russian, Chinese, and French.[43] Recent issues of *Radio and Television* contain forty-five to fifty pages, including title page and end pages.[44] Editorial matter is divided almost equally between articles on programing and those on technical matters, while administrative reports of the OIRT are less prominent in *Radio and Television* than in *Documentation and Information Bulletin*.

Insights to the conduct, theory, and problems of broadcasting in OIRT countries may be obtained through study of the publications. What is called contact with listeners and viewers in OIRT countries for example, generally is known as audience research in other countries. Reports on contact with listeners and viewers in the German Democratic Republic,[45] Rumania,[46] the Ukraine,[47] and the U.S.S.R.[48] have appeared recently, describing the techniques, the spirit, and some results of this kind of activity. Writers on theory of television news in the German Democratic Republic[49] and Czechoslovakia,[50] as well as writers on theory of television drama in Hungary,[51] Czechoslovakia, German Democratic Republic, Poland, and Rumania[52] repeatedly have called attention to important differences between television and other media. That the Mongolian Radio has not pleased its listeners completely because it has not made satisfactory use of sketches, interviews, commentaries, satires, and criticisms,[53] or that all equipment of the

Peking television center was of domestic manufacture,[54] also may be learned. The regular brief annotated bibliography of technical articles from around the world showed a surge of interest in video tape recording during 1960.[55] A rare advertisement in one issue displayed a full-page illustrated description of the Radio Corporation of America's new two-kilowatt television transmitter for monochrome and color.[56]

Through its administrative groups and its publications OIRT provides a broad, detailed, and authoritative view of broadcasting in Soviet-sphere countries, together with a basis of estimating the ways in which that broadcasting may reflect and affect the practices and the contents of broadcasting in Stanleyville or Sioux City.

Footnotes

[1]George A. Codding, Jr., *Broadcasting without Barriers* (Paris: United Nations Educational, Scientific and Cultural Organization, 1959), p. 47.

[2]Organization internationale de radiodiffusion, "Vie de l'organisation," *Bulletin de documentation et d'information*, No. 30/31 (May 15, 1950), pp. 7-17, and Union européanne de radiodiffusion, "Les Activités de l'U.E.R.," *Bulletin de documetation et d'information*, I, No. 1 (15 mai 1950), pp. 124-140, cited by George Arthur Codding, Jr., *The International Telecommunication Union: An Experiment in International Cooperation* (Leiden: E. J. Brill, 1952), p. 312, n. 147.

[3]Cf. International Broadcasting Organization, Documentation and Information Bulletin, No. 4 (75) (August, 1959), p. 184, with *ibid.*, No. 5 (76) (October, 1959), p. 223.

[4]Codding, Jr., *Broadcasting without Barriers*, p. 47, n. 3.

[5]EBU headquarters in Geneva served active-member broadcasting organizations in Austria, Belgium, Denmark, Finland, France, Federal Republic of Germany, Greece, Holy See, Iceland, Ireland, Italy, Lebanon, Luxembourg, Monaco, Morroco, Netherlands, Norway, Portugal, Spain, Sweden, Switzerland, Tunisia, Turkey, United Arab Republic, United Kingdom, and Yugoslavia. Associate-member broadcasting organizations of the EBU were in Australia, Belgian Congo, Burma, Canada, Ceylon, Ghana, Haiti, Japan, New Zealand, Pakistan, Portugal, Union of South Africa, United Kingdom, and United States of America. See Codding, Jr., *Broadcasting without Barriers*, p. 47, nn. 1-2.

In addition to holding membership in OIR and active membership in EBU, broadcasting agencies of the United Arab Republic participated in a third regional organization, the special committee on telecommunications problems of the Cairo-based League of Arab States. See Union of International Associations, *Yearbook of International Organizations (1950)* (Geneva: The Union, 1950), p. 442, cited by Codding, Jr., *The International Telecommunication Union*, p. 313, n. 149.

[6]International Broadcasting Organization, "Report on the Activity of OIR Administrative Council in the Period since the XVth Ordinary Session of the

General Assembly and Draft Programme of OIR Activity for the Next Few Years," *ibid.*, No. 4 (69) (August, 1958), p. 281.

[7]International Broadcasting Organization, "The XVIth Session of the OIR," *ibid.*, p. 279.

[8]International Radio and Television Organization, *Radio and Television*, No. 4 (August, 1960), p. 186.

[9]International Radio and Television Organization, "Czechoslovak Minister of Telecommunications Visits the OIRT Technical Centre," *Documentation and Information Bulletin*, No. 6 (77) (December, 1959), p. 225.

[10]International Broadcasting Organization, "Resolution of the XIVth Session of the OIR Technical Commission on Points 1-5 of the Agenda," *Documentation and Information Bulletin*, No. 4 (69) (August, 1958), p. 339.

Efforts to establish a third monitoring center in the Near East produced no response from the Egyptian Radio to a request for information from the OIR Technical Center. See V. P. Prokofiev, "Report on the Fulfilment of the Resolutions of the XIVth Session of the OIR Technical Commission," *ibid.*, No. 5 (76) (October, 1959), p. 206.

[11]International Broadcasting Organization, "International Conferences," *ibid.*, No. 3 (74) (June, 1959), p. 128, and International Broadcasting Organization, "Resolution of the XIVth Session of the Technical Commission of the OIR on the Selection of the Bureau of the OIR Technical Commission," *ibid.*, No. 5 (70) (October, 1958), pp. 446-447.

[12]International Broadcasting Organization, "International Conferences," *ibid.*, No. 1 (66) (January, 1958), p. 98.

[13]International Broadcasting Organization, "Thematical Plan of Study Group No. 1 of the OIR Technical Commission," *ibid.*, No. 4 (69) (August, 1958), p. 348; International Broadcasting Organization, "Thematical Plan of Study Group No. 2 of the OIR Technical Commission," *ibid.*, No. 4 (69) (August, 1958), p. 349; International Broadcasting Organization, "Thematical Plan of Study Group No. 3 of the OIR Technical Commission," *ibid.*, No. 4 (69) (August, 1958), pp. 349-350; and International Broadcasting Organization, "Thematical Plan of Study Group No. 4 of the OIR Technical Commission," *ibid.*, No. 4 (69) (August, 1958), pp. 350-351.

[14]Miroslav Joachim, "Session of the Ordinary Administrative Radio Conference of the International Telecommunication Union (I.T.U.), Geneva, 1959," *Radio and Television*, No. 2 (April, 1960), p. 75.

[15]V. P. Prokofiev, "Report on the Fulfilment of the Resolutions of the XIVth Session of the OIR Technical Commission," *Documentation and Information Bulletin*, No. 5 (76) (October, 1959), p. 207.

[16]*Ibid.*

[17]*Ibid.*, p. 204, and Sankin, "From the Report on the Activities of Study Group IV in the Period between the XIVth and XVth Sessions of the OIR TC," *ibid.*, p. 217.

[18]Jaroslav Bicek and Miroslav Bicek, "Reception of VHF Broadcasting Stations at the OIRT Measuring Centre in Prague," *ibid.*, No. 6 (77) (December, 1959), pp. 255-270.

[19]International Broadcasting Organization, "On Activity of the OIR Programme Commission," *Documentation and Information Bulletin*, No. 4 (69) (August, 1958), p. 302.

[20]International Broadcasting Organization, "Report on the Activity of OIR Administrative Council in the Period since the XVth Ordinary Session of the General Assembly and Draft Programme of OIR Activity for the Next Few Years," *Ibid.*, p. 284.

[21]International Broadcasting Organization, "On Activity of the OIR Programme Commission," *ibid.*, p. 303.

[22]International Broadcasting Organization, "Vth Conference of the Music Experts Group (Prague, October 24-29, 1958)," *ibid.*, No. 1 (72) (February, 1959), p. 2.

[23]International Broadcasting Organization, "On Activity of the Television Commission of the OIR," *ibid.*, No. 4 (69) (August, 1958), p. 317.

[24]International Broadcasting Organization, "Final Communique of the IInd Conference of Programme Directors of Television Centres of the OIR Member Countries," *ibid.*, No. 2 (73) (April, 1959), pp. 50-51.

[25]International Broadcasting Organization, "Report on the Activity of OIR Administrative Council in the Period since the XVth Ordinary Session of the General Assembly and Draft Programme of OIR Activity for the Next Few Years," *ibid.*, No. 4 (69) (August, 1958), p. 284.

[26]Broadcasting Publications, Inc., "Swiss Festival Plans; Television to Play Big Role in Attractions at Montreux," *Broadcasting: The Business-weekly of Television and Radio*, LIX, No. 24 (December 12, 1960), p. 79.

[27]International Broadcasting Organization, "On the Activity of the Television Commission of the OIR," *Documentation and Information Bulletin*, No. 4 (69) (August, 1958), p. 319.

[28]*Ibid.*, p. 320.

[29]International Broadcasting Organization, "Final Communication on the IInd Session of the OIR Television Commission in Moscow (May, 1958)," *ibid.*, p. 324.

[30]International Broadcasting Organization, "Resolution of the XVIth Session of the General Assembly," *ibid.*, p. 293.

[31]International Radio and Television Organization, "Creation of the Intervision," *Radio and Television*, No. 2 (April, 1960), pp. 70-72.

[32]*Ibid.*, p. 70.

[33]S. Kaftanov, "Soviet Radio and Television in the Service of Progress and Peace," *ibid.*, No. 4 (August, 1960), p. 140.

[34]Seymour Topping, "Moscow Report—TV with a Contrived View; Rapid Expansion is Noted in Soviet Sets in Use—Propaganda Thrives," *The New York Times*, December 11, 1960, sec. 2, p. X 19.

Topping's report that the link between Moscow and Leningrad may be complete in 1961, taken with the fact that Helsinki and Stockholm are connected for television by microwave relay (International Radio and Television Organization, "Television in Finland," *Radio and Television*, No. 3, June, 1960, p. 124), points to the possibility that connection of Moscow with Eurovision could occur through Leningrad and the Nordvision system of Scandinavia earlier than through Kiev and Intervision. In September, 1960, links were being constructed in Finland to Joutseno and Kotka near the Finno-Soviet boundary (European Broadcasting Union, "Finland: The Eurovision Network Extended to Finland," *E.B.U. Review*, No. 63, October, 1960, pt. A, p. 223).

[35]International Broadcasting Organization, "Resolution of the XVIth Session of the General Assembly," *Documentation and Information Bulletin*, No. 4 (69) (August, 1958), p. 297.

[36]*Ibid.*, p. 298.

[37]International Broadcasting Organization, "Final Communication on the IInd Session of the OIR Television Commission in Moscow (May, 1958)," *ibid.*, p. 324.

[38]International Broadcasting Organization, "Resolution of the XIVth Session of the OIR Technical Commission on Points 1-5 of the Agenda," *ibid.*, p. 342.

[39]V. P. Prokofiev, "Report on the Fulfilment of the Resolutions of the XIVth Session of the OIR Technical Commission," *ibid.*, No. 5 (76) (October, 1959), pp. 203-204.

[40]International Broadcasting Organization, "Final Communication of the IInd Session of the OIR Television Commission in Moscow (May, 1958)," *ibid.*, No. 4 (69) (August, 1958), p. 323.

[41]International Broadcasting Organization, "Report on the Activity of OIR Administrative Council in the Period since the XVth Ordinary Session of the General Assembly and Draft Programme of OIR Activity for the Next Few Years," *ibid.*, p. 289.

[42]Cf. Nos. 1 (66) through 6 (71) of 1958 with Nos. 1 (72) through 6 (77) of 1959 and *Radio and Television*, No. 1 (February, 1960).

[43]International Radio and Television Organization, *Radio and Television*, No. 4 (August, 1960), p. 188.

[44]E.g., Nos. 3 (June, 1960) and 4 (August, 1960).

[45]Ley, "Contact with Listeners," *Documentation and Information Bulletin*, No. 5 (70) (October, 1958), pp. 389-392.

[46]Rumanian Radio and Television, "Contact with Listeners and Viewers at the Rumanian Radio and Television," *ibid.*, No. 3 (74) (June, 1958), pp. 116-118.

[47]Ukranian Radio, "Contacts with Listeners," *Radio and Television*, No. 4 (August, 1960), pp. 153-157.

[48]S. Kaftanov, "Soviet Radio and Television in the Service of Progress and Peace," *ibid.*, pp. 139-142.

[49]Waltraut Nestler, "TV-Newsreel," *Documentation and Information Bulletin*, No. 2 (73) (April, 1959), pp. 71-78.

[50]Miroslav Hladky, "A Journalist's Mission in Television," *Radio and Television*, No. 3 (June, 1960), pp. 97-101.

[51]Gabor Deme, "Questions of Dramaturgy," *Documentation and Information Bulletin*, No. 2 (73) (April, 1959), pp. 52-58, and Eva Zsurzs, "Problems of TV Production," *ibid.*, pp. 58-65.

[52]Statements by J. Belka, G. Kaltofen, Adam Hanuszkiewicz, P. S. Baleanu, and Dietl., *ibid.*, pp. 99-109.

[53]International Radio and Television Organization, "On New Forms of Programmes and the Organization of Broadcasting in the Countries Affiliated to the OIRT," *ibid.*, No. 6 (77) (December, 1959), pp. 238-239.

[54]International Radio and Television Organization, "The Radio House in Peking," *Radio and Television*, No. 2 (April, 1960), p. 43.

[55]Cf. International Radio and Television Organization, "Bibliography: Television Techniques; Studios and Picture Recording," *ibid.*, p. 82, and International Radio and Television Organization, "Bibliography: Television Techniques; Studios and Picture Recording," *ibid.*, No. 4 (August, 1960), p. 182, with International Broadcasting Organization, "Bibliography: Television Techniques; Studio Recording," *Documentation and Information Bulletin*, No. 2 (73) (April, 1959), pp. 91-92, and International Broadcasting Organization, "Bibliography: Television Techniques; Studios and Picture Recording," *ibid.*, No. 4 (75) (August, 1959), p. 182.

[56]Radio Corporation of America, "New 2-kw Television Transmitter," *ibid.*, No. 2 (73) (April, 1959), p. 95.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

Journal of Broadcasting, published quarterly at Los Angeles, California, for October 1, 1960.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Association for Professional Broadcasting Education, 1771 N St., N.W., Washington 6, D.C.

Editor, John M. Kittross, Univ. of Southern California, Univ. Park, Los Angeles 7, Calif.

Managing editor, none.

Business manager, Donel W. Price (same as Editor).

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Association for Professional Broadcasting Education, 1771 N St., N.W., Washington 6, D.C.

Dr. Bruce Linton, President, University of Kansas, Lawrence, Kansas

W. Earl Dougherty, Vice-President, Station KXEO, Mexico, Missouri

Richard M. Brown, Secretary-Treasurer, Station KPOJ, Portland 7, Oregon

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 591

DONEL W. PRICE, Business Mgr.

Sworn to and subscribed before me this 28th day of September, 1960.

(Seal) C. H. MANN

Notary Public, Los Angeles, California

My commission expires April 4, 1964.

Why Teach Radio Drama

BY LEROY BANNERMAN

More than ten years after the beginning of the end for "big-time" radio network drama, and months after the demise of the last radio soap operas, radio drama production methods are still being taught by the colleges and universities teaching professional broadcasting. Obviously, it is felt that teaching this subject is worthwhile. Some, if not all, of the reasons for this view are pointed out in the following article.

LeRoy Bannerman is Assistant Professor in the Department of Radio-TV at Indiana University.

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WITH the almost complete demise of radio drama in this country, college and university departments of broadcasting have in recent years re-evaluated courses in audio production. Some have sought to eliminate instruction in radio drama altogether, while others have tempered their training with de-emphasized discussions of the medium's artistic possibilities.

Is there any practical reason, therefore, to provide instruction in radio dramatic production-direction?

The broadcasting industry has long deplored an over-emphasis in dramatic training for radio. Station managers complained that too many radio graduates, steeped in the glamour of radio drama, fast became disillusioned with the routine needs of local radio. More than a decade ago these men pointed out that radio drama was largely confined to network programming, that it might be considered the ultimate in big-time broadcasting attained only by a favored few, that to properly serve the industry production courses should concentrate on the practical, sometimes menial, "meat and potato" tasks of radio. To compound their criticism, it was acknowledged that nearly all available texts in radio production-direction had been devised by network producers and generally placed an undue emphasis on the development of the dramatic program.

Even before the frequency of radio drama was erased by television, most departments of broadcast training began to concern

themselves more and more with the needs of a small station operation. Instruction was assured in the simple production techniques utilized in a combination operation, while special emphasis was placed on the technical developments of the medium. No department, however, could ignore the important responsibility of inspiring students with the very highest of creative ideals. Radio drama had to be taught. Thus, to encourage would-be Corwins on one hand and to produce a practical broadcaster on the other—one capable and considerate of a 250-watter's limitations and potential—appeared to be a perplexing paradox indeed.

The problem was simplified by a trend in the industry itself. Radio's role was suddenly revamped with the advent of television. National accounts, name talent, and large scale production turned from radio to that medium of sight *and* sound, leaving the nation's radio networks without any real purpose. Radio, removed from living room prominence and relegated to the needs of a mobile audience, became a community-oriented medium. Commercial considerations of time and money, coupled with the necessity for length and almost complete concentration, doomed radio drama as far as the American medium was concerned.

At first glance there seemed validity in questioning the value of training students to produce and direct radio dramatic programs. It was obviously more important to concentrate on record shows, interviews, news and documentary presentations, including of course the related subjects of traffic and procedure, applicable laws and current equipment.

The values of radio dramatic instruction, however, are widespread and encompass many facets of audio proficiency other than the radio drama itself. In fact, close scrutiny will reveal how essential such training is in the formation of a complete and practical course in radio production.

First and foremost, radio is "show business." No matter the program type—music, talk, even news—important production ingredients such as pacing and interpretation form an integral part of its structure. Through the complexities of drama the student is able to develop a sense of timing and judgment vital to any broadcast. He learns the artful combination of radio's four basic

tools: music, voice, sound, and silence. He is better able to cope with the creative responsibilities demanded by the medium.

In spite of the commercial impracticality of presenting radio plays, there is evidence of radio drama to be found in the commercials themselves. Production spots produced by networks, advertising agencies, or even local stations require personnel experienced in the field of radio dramatic direction.

The recording industry, also, has a place for the talented audio producer. Columbia Records, for example, makes from 10 to 15 records a year of a dramatic or musical comedy type.[1] Other companies such as Caedmon Records, Inc., which specializes in the spoken-word field, produce approximately 50 recordings a year.[2]

Although most public service groups have followed the trend to music *(Serenade in Blue, Here's to Veterans)* in acquiring an audience on present-day radio, some still find in drama a more vivid impact upon the public. Organizations such as the American Red Cross, the Department of Defense, the National Guard, the United Nations, the National Safety Council, along with countless religious groups have long depended upon radio drama to put across their message.

Even radio's nemesis, television, affords opportunities for creative people skilled in the blending of sound. In this medium of sight and sound, the principles of audio production cannot be ignored. Moreover, training in the production of radio drama provides the fledgling TV producer with a chance to develop directing skills, organizational capabilities, and psychological motivations for dealing properly with creative people—opportunities not fully explored in the limited time granted most television production courses. The course in audio production, in which radio drama should be a part, should be prerequisite to any sequence in television production.

Aside from its practical implications, instruction in radio drama should be considered for the sole purpose of acknowledging a heritage of highly effective and artistic efforts that have highlighted the years of radio. Students should know of Norman Corwin and Arch Oboler and a host of other artists who made

the medium of radio a living theatre and a lasting art. They should hear outstanding achievements such as *The Fall of the City; Sorry, Wrong Number; We Hold These Truths; The Ugliest Man in the World; The Battle of the Warsaw Ghetto; The Odyssey of Runyan Jones;* and *On A Note of Triumph.* They should learn of important creative efforts such as the *Columbia Workshop,* the *Lights Out* series, the *NBC University of the Air, Escape, Dragnet,* and others.

Above all, the student of broadcasting must learn that the dimension of the radio medium is boundless, for it finds its being and its challenge in the imagination of the individual. Because it is enjoyed by the individual, it becomes a very personal medium and a source of high emotional experience. It is therefore an ideal medium for dramatic expression, capable of conjuring belief in the most unusual fantasies. Students should be taught the potentialities of sound as a *visual* means as well as a *utilitarian* means of expression.

It is clear that practices and procedures of dramatic production should be a part of every radio production course. Its study offers many vital, intangible values that ultimately measure the worth of a performing broadcaster. However, it should be taught realistically. The study of drama must not be out of balance with other important elements of audio production. While the student should recognize the value of such training, he must also realize the truth regarding the paucity of radio dramatic activity in our commercial mold. He must learn to evaluate radio drama in the design of broadcasting, to accept it not without hope nor without hopelessness.

Few people, within or without the industry, can fathom the future of radio drama. Some would believe that it is all over but for the memory, that the hard competitive conditions that prevail would make it impossible ever to resurrect radio drama. Others hold a faint hope that it may someday return to the American scene to thrill another generation with its unique artistry—drama seen through the proscenium of the mind. Certainly all who appreciate the artistic potentialities of radio are not content to shelve its creativity simply because it no longer sells soap on a national level. There are many who remember and who would wish again

for those rare and special moments made of the listener himself through the stimulus of radio's own technique of imagery. It is inconceivable that the art of radio drama could ever become extinct. Canada and England and other countries have provided a place for important dramatic expression by radio. In America, one hope lies in the non-commercial broadcasting outlets of our universities; another in certain FM outlets in our larger cities.

America's mass audience is a restless breed, born in a complex and fickle society. While it is doubtful that broadcasting will ever see 1949 revisited in reverse, there are interesting signs that indicate a resurgence of radio. In a scheme where popularity today is sometimes passé tomorrow, TV's audience in ever-increasing numbers are defecting to radio. The rise of FM broadcasting indicates faith in its fidelity and its future. It has been acknowledged that fine music programming has been a major factor in this exceptional growth. If this is true, then among a discriminating audience of this type radio drama may once again find its niche.

Whether or not radio drama ever enjoys a rebirth through audience appeal and production practicality, there are sound and sufficient reasons for including its study in any radio production course. It provides a basis for creative broadcasting, it develops artistic urge, and it offers vital training applicable in many phases of the radio-television field. It regenerates a proud past and it encourages appreciation of the emotional power of radio. It promotes a finer understanding in the ultimate art of broadcasting.

Footnotes

[1]Personal letter from C. R. Jenkins, Consumer Relations, Columbia Records, Inc.

[2]Personal letter from Mrs. Barbara Holdridge, Caedmon Records, Inc.

From time to time, the JOURNAL published the results of a study made especially for it. One such study is the listing of all masters' and doctoral theses and dissertations in the field of broadcasting. The last such list, compiled by Franklin Knower, appeared in Volume IV, Number 1.

Dr. Knower is currently engaged in updating this list. All the JOURNAL's readers are urged to send Professor Knower (Department of Speech, Ohio State University, Columbus 10, Ohio) the full citation for any theses and dissertations that may have been overlooked in previous compilations, or have been completed since 1958, regardless of department or school issuing the degree. Your cooperation will make the project complete and accurate.

As a broadcaster, have you considered sending presentation subscriptions of the JOURNAL OF BROADCASTING to high schools and colleges in your area? More and more young people are becoming interested in broadcasting as a career, and a subscription to the JOURNAL would be an excellent introduction to broadcasting for them, as well as being a continuing reference source. The JOURNAL would be glad to send blank cards for your convenience in indicating your selections. All presentation subscriptions will be sent directly to the schools you select, along with a letter announcing your gift. A letter is also sent to you, thanking your station in behalf of APBE and the JOURNAL.

The Broadcaster's Responsibility for Advertising

BY HENRY R. GOLDSTEIN

The expanded enforcement of various rules and laws by the Federal Trade Commission, and the heightened interest by Congress and the Federal Communications Commission in areas of advertising content have caused many broadcasters to become cognizant of some of the inherent problems of this subject. We may break this subject down into two sub-problems: WHAT may be said, and, WHO is held responsible if standards are ignored or breached? Considering the ultimate penalties under the Communications Act of 1934, and the less familiar hazards of FTC and other rulings, the broadcaster should welcome a guide such as this memorandum, particularly since Mr. Goldstein states as his "personal opinion that the new administration will take even stronger steps than those recommended by Attorney General Rogers."

Henry R. Goldstein is with the Washington communications law firm of Spearman and Roberson.

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THE purpose of this memorandum is to inform the broadcaster of the extent of his responsibility for false and misleading advertisements broadcast over his facility; to inform him of the status of guides for regulating advertising; to outline the precautionary measures available, and to suggest steps he should take if he is cited for an infraction of advertising standards by the Federal Trade Commission or the Federal Communications Commission.

The FCC and the FTC

On February 21, 1957 the Federal Communications Commission released a public notice in which it discussed a liaison between it and the Federal Trade Commission. In addition to setting out the policies concomitant with this liaison, the notice reiterated Commission holdings regarding misleading radio and television advertising in the following language:

> The Federal Communications Commission has consistently held that the selection and presentation of program material, including advertising, is the responsibility of the broadcast

> station licensee, subject to its statutory obligation to operate in the public interest. In fulfilling this obligation, a broadcast station is expected to exercise reasonable care and prudence with respect to advertising copy in order to assure that no material is broadcast which will deceive or mislead the public.[1]

The liability of the licensee for false and misleading advertising has never been clearly defined.[2] In cases where such advertising is broadcast, the Federal Trade Commission usually proceeds against the advertiser rather than the licensee. There is no question, however, that the Federal Trade Commission has the authority to proceed against a broadcaster for advertising falsely where foods, drugs, devices or cosmetics are concerned. In the *Report to the President by the Attorney General on Deceptive Practices in Broadcasting Media*, Attorney General Rogers did, in fact, recommend that the Federal Trade Commission proceed against the broadcaster when he is "engaged in the false advertising of foods, drugs, devices or cosmetics." In addition, he stated, ". . . While much advertising and programming is determined by the sponsors, advertisers and networks without consultation with the individual station owner, the latter is legally responsible for the ultimate product which he broadcasts."

These statements of Mr. Rogers are recommendations to be weighed with those from other sources. There are those who believe that Federal regulation is not the answer, but that the broadcasters and advertisers should police the area themselves in order to "checkmate objectionable advertising before it gets on the air."[3]

In any event, it is clear that there will be a closer scrutiny of advertising which is broadcast and that the legal responsibility for false and misleading advertising will be thrown more and more on the shoulders of the individual licensee.

Present Guides and Rules

Up to the present time, the Federal Trade Commission has published only one comprehensive volume in which it sets out rules for various industries to follow in advertising products. This publication entitled, "Trade Practice Rules" was printed in 1946 and covers 63 assorted industries—the broadcasting indus-

try is not among that number.[4] The book of rules specifically outlines advertising practices for these various industries to follow in conducting their business.

In addition to the aforementioned publication, the Federal Trade Commission has printed four guides for advertising:

a) A guide for cigarette advertising (printed in the form of a press release, dated September 22, 1955).

b) *Tire Advertising Guides*, adopted May 20, 1958.

c) *Guides Against Deceptive Pricing*, adopted October 2, 1958.

d) *Guides Against Bait Advertising*, adopted November 24, 1959.

In *Guides Against Deceptive Pricing* are found the following general principles:

1. Advertisments must be considered in their entirety and as they would be read by those to whom they appeal.
2. Advertisements as a whole may be completely misleading although every sentence separately considered is literally true. This may be because things are omitted that should be said, or because advertisements are composed or purposely printed in such a way as to mislead.
3. Advertisements are not intended to be carefully dissected with a dictionary at hand, but rather to produce an impression upon prospective purchasers.
4. Whether or not the advertiser knows the representations to be false, the deception of purchasers and the diversion of trade from competitors is the same.
5. A deliberate effort to deceive is not necessary to make out a case of using unfair methods of competition or unfair or deceptive acts or practices within the prohibition of the statute.

Although these principles are written for the printed advertisement, they are applicable to radio and television advertising as well.

As the Federal Communications Commission said in its February 1957 Notice ". . . reasonable care and prudence" are required. Until a "Guide" is put into effect for broadcasting, every licensee will have to exercise this "reasonable care and prudence." An application of the principles laid down above, and those that are published by the various trade associations, will serve as temporary guides for the licensee along with self-imposed regulations and precautions.

One of Attorney General Rogers' strongest recommendations was to call a trade practice conference to draft an advertising guide for the broadcasting industry. He suggested wide industry participation in the belief that such procedure could:

> . . . Afford those involved in such advertising an opportunity to abandon the practices proscribed by the guide simultaneously, without the competitive inequities resulting from government enforcement on an *ad hoc* basis or from self-regulation by the industry without the sanction required to make such regulation meaningful. By keeping the rules revised and current, there would be created a technique for continued cooperation between the industry and the government.

It is clear that the licensee is not an insurer of the accuracy of the advertising presented by his station; he is liable only for negligence and until such time as there is a guide, whether it comes from the government, from the industry, or a combination of the two, the licensee must take precautionary measures to avoid false and misleading advertising. As pointed out above, these precautions have not been defined or laid down for the licensee to study and follow. It is improbable that the licensee will have to install a testing laboratory in his studio, nor will the licensee be expected to be an expert in the field of detecting false and misleading advertising. There is no doubt, however, that every licensee should plan to have a regular review of the advertisements broadcast over his facility or facilities. In the case of large operations, a special board can be delegated this authority. The problem facing those responsible for such review is—what are they to look for? There can be no tangible standards offered but they must operate under a set of principles that will lead to

an honest evaluation of the impact of the advertisement in question on the public. In this regard there follow some suggested procedures for the broadcaster:

1. The broadcaster should set up general policies for handling of advertising in advance. They should be printed either on the rate card or on some other form and given to all respective advertisers. These policies should be incorporated by reference and made part of every advertising contract.

2. The broadcaster should set up liaison with the local Better Business Bureau and run all advertisers' names through this Bureau as a matter of routine. He should subscribe to the Federal Trade Commission's communications. If there are any other local agencies in town than can be of help, arrangements should be made to use their services.

3. The station should set up a review procedure for all advertising copy. All copy should be submitted in advance and procedure should be set up so that to assure the proper handling of complaints of listeners and viewers.

Federal Trade Commission Action

The Federal Trade Commission generally becomes aware of false and misleading advertising by notice from a member of the public who writes it and points out the deception or misleading statements, whatever the case may be. (The FTC also has a team of its own that monitors advertisements). The Federal Trade Commission investigates and, if satisfied that the complaint is well founded, it issues an official complaint. When a complaint is issued, the Federal Trade Commission will send a copy to the Federal Communications Commission in the event the questionable copy has been broadcast.

Upon receipt of such complaint, the Federal Communications Commission notifies the licensee that he is carrying an advertisement which is of questionable content. In the event the advertiser persists in using the copy after issuance of a complaint, the Federal Trade Commission orders a hearing to determine the

acceptability of the copy. If, upon conclusion of the hearing, the advertisement is found to be objectionable, the Federal Trade Commission then issues a formal "Cease and Desist" order. It is during the lag between complaint and final determination that precautions should be taken by the broadcaster. The Attorney General noted in his report that this lag allows the "unscrupulous advertiser" to continue deceiving the public without being subject to punishment, and reaping a financial benefit in the meantime. At present the Federal Trade Commission may seek temporary injunctions where there is an alleged deceptive practice in the area of food, drugs, devices, or cosmetics. The Attorney General requested legislation enlarging the scope of these temporary injunctions.

Recommended Action by the Licensee

Upon the receipt of notice from the Federal Communications Commission that questionable advertising is being broadcast over his facilities, it is incumbent upon the licensee to take some affirmative action. In the absence of any rules or regulations, the licensee must choose a course of action that will indicate to both Commissions that he is aware of the situation and should inform them of the action he plans to take. To shift the burden of proceeding to the advertiser, once an advertisement has reached this posture, is to place oneself in jeopardy, in view of the present disquiet in this area.

The procedures that follow are recommended as a pattern to follow in the event a station receives a notice of complaint from the Federal Trade Commission, Federal Communications Commission, or from any other source:

a. Whenever a question as to the propriety of certain advertising is raised, whether officially or by other means, there should be an immediate investigation thereof and a written report to the complainant discussing the findings that result.

b. On receipt of a formal complaint, the licensee should advise the advertiser by letter that he is aware of the complaint, that he is concerned, and that he requests comments from the advertiser. The licensee should phrase his letter

to the advertiser in such a manner that a reply would call for a substantiation of the claims made by the advertiser.

c. In addition to the letter in (b) above, the licensee should send a letter to the FTC advising it that the complaint has been received. A copy of the letter to the advertiser should be enclosed. The letter to the FTC should request that the licensee be kept advised as to the progress and disposition of the matter.

d. As previously noted, between the time of formal complaint and final disposition, and in the absence of a temporary injunction, an advertiser may continue to present the questionable copy to the public. However, if the licensee's investigation and the responses of the advertiser leave the licensee in doubt as to the propriety of the copy, the licensee should discontinue the broadcast thereof until he has satisfied himself that his questions have been resolved.

e. A third letter should be sent by the licensee to the FCC acknowledging receipt of the complaint and enclosing copies of the letters to the advertiser and the FTC.

Conclusion

The law and policy in this area are in a truly embryonic stage. As a result, it is necessary to proceed on a case-by-case basis. The recommendations above are not meant to be inflexible, all inclusive, or the answer to the liability of the broadcaster. They are presented as a means of taking affirmative action which is the important step for the licensee at this point. Once the various trade associations and/or the Commission supply the industry with guideposts, the questions will be narrowed, but until that time the broadcaster will be expected to use his judgment in controlling false and misleading advertising. Thus, the precautions exercised by the licensees should tend to be stringent rather than relaxed.

Footnotes

[1]The Federal Communications Commission released a supplemental notice on February 18, 1960 which deals with liaison between these two Commissions in the area of unannounced sponsorship of broadcast matters, Section 317 violations. That subject will not be dealt with here.

[2]Section 14(b) of the Federal Trade Commission Act excludes a radio broadcast licensee from liability under that Act for dissemination of false advertisement unless the licensee refuses, on request of the FTC, to furnish the name and address of the manufacturer, packer, distributor, seller, or advertising agency which caused him to disseminate the advertisement. 15 USCA 54(b) (Supp 1959) The legislative history of this section explained its purpose as follows:

> "Disseminators of advertisements including publishers and radio broadcasters are afforded a proper exemption under Section 14(b) as to avoid unwarranted hardship on the person who has conducted his business with proper prudence." Wheeler-Lea Act of March 21, 1938, Pub. L. 447. House Report No. 1613, 75 Congress, August 19, 1937, to accompany S. 1077.

This legislation raises the question of the liability of the broadcast licensee who writes his own advertising copy and cannot turn to the manufacturer, packer, distributor, seller, or advertising agency for responsibility. There is apparently no legislative protection in such a case and this article is directed at discussing the problems that are attendant upon advertising copy compiled and presented by the individual broadcast licensee.

[3]From a speech by former FCC Chairman John C. Doerfer before the Advertising Federation of America, February 5, 1960.

[4]There have been additional bulletins published bringing the total number of businesses for which rules have been established to 161 (Small Business Administration Aid No. 24, June 1957).

Books in Review

THE IMPACT OF EDUCATIONAL TELEVISION. Edited by Wilbur Schramm. Urbana, Ill.: University of Illinois Press, 1960. 247 pp. $5.00.

"For most grown people, when they watch TV, they're watching for entertainment instead of educational programs. After a day's work, you don't come home to see an educational program."

This familiar response, made during a study in Boston four years ago, sums up the major source of resistance to ETV. There are forces which are successfully overcoming this resistance, however, described and documented in half a hundred studies supported by the National Educational Television and Radio Center over the last four years.

Thirteen of these studies have been selected and edited to present a cross-section of what is presently known about ETV. Professor Schramm has contributed two of these articles; three are taken from studies made by the Communications Research Center at Michigan State University, two come from the University of Wisconsin and the remainder from contributors at six other universities.

The first section of the book groups together five studies made about ETV in the community: the content of programs, the nature and size of the audience, the factors which may or may not make such programs interesting. Case studies are reported from Boston and Minneapolis-St. Paul.

Part II consists of five articles dealing with television in the classroom. Ten years ago, it is pointed out, there was one school offering two courses by TV. Last year there were 117 schools and school systems offering 464 such courses. The reports in this section do not, however, concern themselves with the scope of ETV; except for a summary of research on teaching via television, attention is focussed upon specific studies: the effectiveness of filming physics lectures, the learning of Spanish verbs via TV, the contrast in student information-recall between news presented on TV and on radio. Not all of the evidence favors TV; one study of classroom teaching by television reports that TV students do less well.

Part III is limited to two articles dealing with educational television and children: the predictability of a child's interest in a TV program, and an interesting statement by Professor Schramm on the use of the medium by children.

The final section consists of a single article, "Proposed Theory for the Effect of Educational Television," by Lionel C. Barrow, Jr.

This is a resource book by and principally for researchers of ETV; the practitioner, unless he fully respects the language of research, may become impatient in attempting to follow his subject through a multiplicity of bar graphs, linkage tables and decimal points. Furthermore, an examination of chapter summaries will reveal little that is not already known.

But never before has so much vital information on ETV been so carefully distilled, documented and organized; the survey brings together the best available knowledge of educational television to date. Although an index was omitted, a rich abundance of bibliographical references adds greatly to the usefulness of the volume.

George Willey
Stanford University

ANTITRUST IN THE MOTION PICTURE INDUSTRY: ECONOMIC AND LEGAL ANALYSIS. By Michael Conant. Berkeley and Los Angeles, California: University of California Press, 1960. xviii + 231 pp. $5.50.

In *Antitrust in the Motion Picture Industry: Economic and Legal Analysis*, Michael Conant attempts to "analyze and evaluate the impact of antitrust actions on the structure, behavior, and performance of an industry." He discusses the economic peculiarities of the motion picture industry and offers a brief structural history of the industry. However, the book's primary focus is on the Paramount Case, subsequent actions, and an interpretation of the results of these actions. It seems unfortunate that this volume does not adequately relate this information to television and other communications industries.

The close documentation of the study will be appreciated by the student or teacher of mass communications. Broadcasters interested in production on film should find pertinent information of considerable value. An extensive bibliography and an index of cases also increase the book's value. *Antitrust in the Motion Picture Industry: Economic and Legal Analysis* seems well suited as a reference for the student of mass communications as well as for those in other areas; it might serve as supplementary reading for many communications courses in law, management or criticism. It is significant to scholars in many areas since it is the only complete study of this subject to be published in the last decade.

Professor Conant brings a variety of experiences to the study. He practiced law and counseled entertainment firms in Chicago, and is now Assistant Professor of Business Administration at the University of California.

James G. Saunders
Kansas State University

FROM IMMIGRANT TO INVENTOR. By Michael Pupin. New York: Charles Scribner's Sons, 1960. x + 396 pp. $1.45. (Paper)

Obtaining an accurate impression of the early days of broadcasting and the names related to the development of electronic radiation are tasks sometimes skirted by teachers and pupils who look upon history as tiring or difficult. The autobiography of Michael Pupin, now in paperback form, avoids both boredom and mathematical intricacies by presenting this period of time in an easily understood manner. Pupin, for most of his professional life Professor of Mathematical Physics at Columbia University, is best known for his invention of the telephone repeater or "Pupin coil," which made true long-distance telephony possible. He also discovered secondary X-ray radiation, and took out patents on radio tuning principles.

The first part of this volume relates Pupin's Serbian background on the Austrian frontier, his European education at Cambridge and the University

of Berlin, where he associated with such pioneers of electronics and physics as Tyndall, Kirchin and von Helmholtz, his immigrancy to America, and his American education.

Although much of this autobiography describes the foundation of electrical engineering, Pupin's main purpose, as he himself stated it, was, "To describe the rise of idealism in American science, and particularly in physical sciences and the related industries." This he succeeds in doing after first presenting extensive preparatory material.

Pupin's autobiography imparts a good measure of knowledge in an agreeable and entertaining manner. One wishing a fuller discussion of the development of electronics would want to read his later writing, *The New Reformation.* Also, is one were intrigued by his philosophical background, there is a third work, the *Serbian Orthodox Church.*

The only complaint that this reviewer might levy against the reprint of *From Immigrant to Inventor,* would be to note that of the twenty-four illustrations in the original (1922) edition, only one appears in reprint. A certain amount of rereading might have been prevented had additional illustrations been provided. This, however, does not deny the value of the text as an excellent supplement to current histories of broadcasting.

David G. Rigney
University of Southern California

REPORTING. By Mitchell V. Charnley. New York: Henry Holt and Company, 1959. 370 pp. $5.00.

So many textbooks on reporting have appeared in the past few years that one easily can question the need for another. But this one carries a slant that makes it valuable in all media, and of special interest in broadcasting.

"News—of any kind—is news," Charnley says, "and reporting—through any medium—is reporting. The differences between the newspaper, the broadcaster, and the newsmagazine in their news offerings are differences of degree, not of kind. A man who develops competence as a newspaper reporter can move easily and effectively into other news-reporting fields."

Charnley's textbook method is part philosophy, part dissection, part discussion. He employs a system of marginal notations that seems unique; for example, to state that no two writers of textbooks will agree on all points, and naming names.

The book is divided into six parts: "The Character of News," including the news concept and the right to know, both a philosophical discussion and excellent orientation, the qualities of news, the evaluation and selection of news; "The Communication of News," including audiences, channels, newsgathering; "Writing the News Story," including form and organization, the lead, style, "enemies of effective news style"; "News of the Spoken Word," including news of speeches, meetings, interviews; "The Art of Developing News," including color stories, human interest, investigative reporting, interpretative reporting; finally, "Responsibilities and Rights of Newsmen in the Twentieth Century," including ethics, the right to know, and specialization.

Unlike some writers of reporting textbooks, Charnley does not merely make an occasional bow in the direction of broadcast news. He considers such news integral, and devotes considerable attention to it. Always, however, he

keeps in mind the basic point that good reporting, and good writing, are little different in any medium. (The same point is made in two other, recent, books on journalism: Carl Warren's *Modern News Reporting*, third edition, New York: Harper and Bros., 1959; and Philip H. Ault and Edwin Emery's *Reporting the News*, New York: Dodd, Mead & Co., 1959).

There is much material in this book. Interviewing, the news conference, human interest, the rise of investigative reporting, objectivity and interpretation, the Marie Torre case. A section in the appendix on broadcasting copy helps to make this text in reporting particularly useful to broadcasters.

Calder M. Pickett
University of Kansas

TELEVISION AND RADIO NEWS. By Bob Siller, Ted White, and Hal Terkel. New York: The Macmillan Co., 1960. ix + 227 pp. $5.95.

Three New York newsmen—one each with ABC, WOR, and CBS—with a common Voice of America background have prepared a new guide to the tools and practices of electronic journalism. Most of the text is basic enough to help launch the beginning student on his career but there are also enough new ideas, drawn from station and network practice, to interest the professional writer or editor.

The increased importance of television news reporting is evident from the title, a switch on the last previous work in the field, *Radio and Television News* (Rinehart and Co., 1954) by Brown and Jones. However, radio news is still given the first and largest of the two basic divisions within the book and the authors' seeming bewilderment with the complexities of television is apparent in their contrast of the two media.

Siller and company are at their best when describing basic operations of the industry such as wire services, up-dating methods, tape editing, news film and its use and basic newsroom procedures. Major sections on station news operations, drawn from experience and mail questionnaires, offer a good picture of the industry in 1960 but will date the text too soon. Seven pages dealing with network news out-ins and switching procedures will offer little help for the hard-pressed local news editor in Abilene.

Interestingly enough, the book makes little or no mention of recent broadcast news developments such as wire service voice feeds and group ownership correspondents, although trans-Atlantic slow-scan film transmission is explained.

While some news scripts are included in type-set form, the reader will miss the exact reproductions found in the Brown and Jones book. Also missing is some form of bibliography to guide the student and professional to further intensive reading.

Generally, *Television and Radio News* offers a well written, and, at times exciting picture of current practices in electronic journalism. More specific illustrations of proper writing form might have been included as well as several chapters on the specialized forms of news documentary, sports, public affairs, and women's and farm news which are frequently the responsibility of a news department. However, the teacher of electronic journalism will find the book a useful addition to the relatively few, and often outdated, texts in the area.

James Loper
Los Angeles State College

SAY IT RIGHT. (Recording) Narration by Edward Dumit and musical illustrations by Jerome Rappaport. Tulsa, Oklahoma: Grayhill Recording Studio, 1959. $5.95.

This 33⅓ rpm long play recording of correct pronunciations was prepared by Edward S. Dumit, Director of Radio and Television at the University of Tulsa, and co-author (with Ben Henneke) of *The Announcer's Handbook*, which was reviewed in Volume III, Number 4 of this JOURNAL.

The recording contains the accepted pronounciations of more than 750 musical names and terms, arranged alphabetically within several categories, such as composers, operas, terms, and artists.

A booklet accompanies the recording, effectively acting as an index. Of particular value is a section giving understandable definitions of 161 musical terms. Twenty-seven of these terms are illustrated by piano music following its correct pronunciation on the recording.

The booklet, and recording, would be far more useful if the booklet had also contained a transcription in the International Phonetic Alphabet of each correct pronunciation.

J. M. K.

CREATIVITY AND THE INDIVIDUAL. By Morris I. Stein and Shirley J. Heinze. Glencoe, Illinois: The Free Press, 1960. vii + 428 pp. $10.00.

This volume summarizes some 4800 books, articles, and scholarly reports concerning creativity. Each summary describes a study and indicates the investigator's conclusions, but does not try to evaluate those conclusions.

The book is comprehensive, well organized, meaty, and clear in style. Variables discussed range from heredity to religion, from age to neurology. Anyone planning further study in the field should—for the present, certainly—begin by familiarizing himself with what is in Stein and Heinze.

But the reader seriously interested in increasing the quantity and quality of creative output by either himself or others will be depressed by the mountain of study and the mouse of fruitful discovery.

One of Terman's reports does seem to suggest that level of native ability is —before subject training starts—universal. Thus, it makes as much sense to attempt to develop any given child's abilities as a creative artist, interpretative artist, or inventor, as it does to develop him as a scholar, critic, or appreciator.

Experiments by Birch and Rabinowitz encourage a kind of liberal education (and post-school adult self-development training) in which big ideas rather than small techniques receive a major stress.

Brainstorming gets a solid theoretical (if not experimentally-verified) base. The fundamental approach of Alex Osborn is described though his provocative list of specific proposals for the creative exploration of an idea receives no mention.

If the book contains further tangible proposals-for-action to the creator or the teacher of creators, they have eluded the anxious eyes of this reviewer.

The fault, of course, does not lie with the many pages of the book. Indeed, the book does a positive service in underscoring the essential sterility of sci-

entific investigation in this field to date. The question that is really important is something like this: "Can we demonstrate scientifically that the teacher who follows such-and-such a procedure or presents such-and-such an idea in the classroom can expect significantly to increase the quantity or quality of creative output from a classroom of students?" We want to know too whether specific creativity (playwriting, inventing, composing, problem solving, etc.) can be advanced more rapidly in the classroom by study of general topics (language, science, or even creativity itself) or by specific concentrated attention to the specific type of creativity that is the student's ultimate goal. Can creativity best be "taught" through general lectures? Through demonstrations by a teacher? Through essentially student-centered reports and discussions? Through specific attention to specific efforts by the student?

To gain any dependable answers to such questions would of course involve much time, many people, and great expense. But to people in broadcasting, a profession whose lifeline is creative output, these are the really essential questions.

Edward W. Borgers
University of Southern California

Preparation of Manuscripts For The Journal of Broadcasting

THE JOURNAL OF BROADCASTING actively solicits articles and reviews from all sources. In particular, the JOURNAL desires to report the results of orderly and publicly verifiable research of importance to broadcasters and broadcasting. The following criteria of style and format are intended as reminders to those broadcasters, researchers and teachers desiring to contribute to the JOURNAL.

1. Objectivity is a desired goal. As an aid in obtaining and maintaining this objectivity, use of the first person (and active voice) should be avoided.

2. Brevity should be another goal of all contributors to a scholarly publication.

3. Any consistent style is acceptable, although reasonably close adherence to current JOURNAL style and typographical format is preferable.

4. Manuscripts should be typed, double-spaced, on one side of 8½ x 11 inch white paper of standard weight, using margins of at least one inch on all edges.

5. Lengthy quotations, lists, and so on, that may be set in different type or with different spacing, should be indented or otherwise so spaced or positioned as to simplify instructions to the printer. All quotations, lists, bibliographies and other indented matter should be double-spaced in the manuscript, regardless of their eventual form in the printed publication.

6. All manuscripts should have the proposed title and the author's name on the first page or on a title page. All subsequent pages should be numbered consecutively, and bear some identification at the top of each page. Book reviews should indicate the reviewer's name and academic or business affiliation.

7. References, citations, and footnotes normally should be placed on a separate sheet at the end of the article rather than at the bottom of each page.

8. Graphic material such as figures, charts, graphs and pictures should be avoided whenever possible. Such material causes an inordinate increase in printing costs.

9. Similarly, the amount of tabular material should be kept to a minimum. Many tables may be eliminated by incorporating small tables and totals of larger tables within the text when possible. When it is necessary to use tables, they should be designed to fit on no more than one page. Each table should be numbered and titled.

Tables should be on separate pages at the end of the article. The proper location of the table in the text should be indicated by inserting a line reading: "Insert Table — about here" separated from the lines of text by parallel rules above and below. If the tables will be of interest only to a minority of readers, the author may wish to consider reproducing the material locally by some duplicating process, and indicating availability by means of a footnote.

10. Any correspondence or covering letters should mention the title of the manuscript. The Editor would appreciate receiving with each manuscript a covering letter that may later be used for preparation of the introduction to the article.

11. Whenever possible, two copies (original and a carbon) of any manuscript should be submitted in order to speed processing. An additional copy always should be retained by the author until publication. Two copies of controversial material submitted for the *Issues in Broadcasting* section are essential.

12. Minor corrections and transpositions should be marked neatly on the manuscript in ink.

The JOURNAL will acknowledge receipt of a manuscript as soon as possible. Editorial evaluations and the mechanical strictures of a quarterly publication may cause delay of decisions relating to acceptance or rejection.

The JOURNAL will supply each author with two copies of the issue in which his article appears, and four copies of the article alone (cut from unbound copies of the magazine), automatically and without charge. An additional 100 offprints may be obtained at the rate of $2.00 per page. Thus, 100 offprints of an eight-page article would cost $16.00 postpaid. It would not be financially feasible to order other quantities of offprints under this arrangement. For smaller quantities, purchase of the magazine is advised. For other methods of reproducing material, please contact the Editor for permission, as the JOURNAL is copyright by the APBE.

All galley proofs are proofread in the JOURNAL office, under the assumption that the original copy supplied by the author is correct. If proofs are sent to a contributor, the utmost speed in handling is necessary.

Major changes in an article will be discussed by correspondence between the author and the Editor. The JOURNAL reserves the right to make minor changes and deletions that, in the judgment of the Editor, do not change the substantial meaning or results of the article or the expressed views of its author.

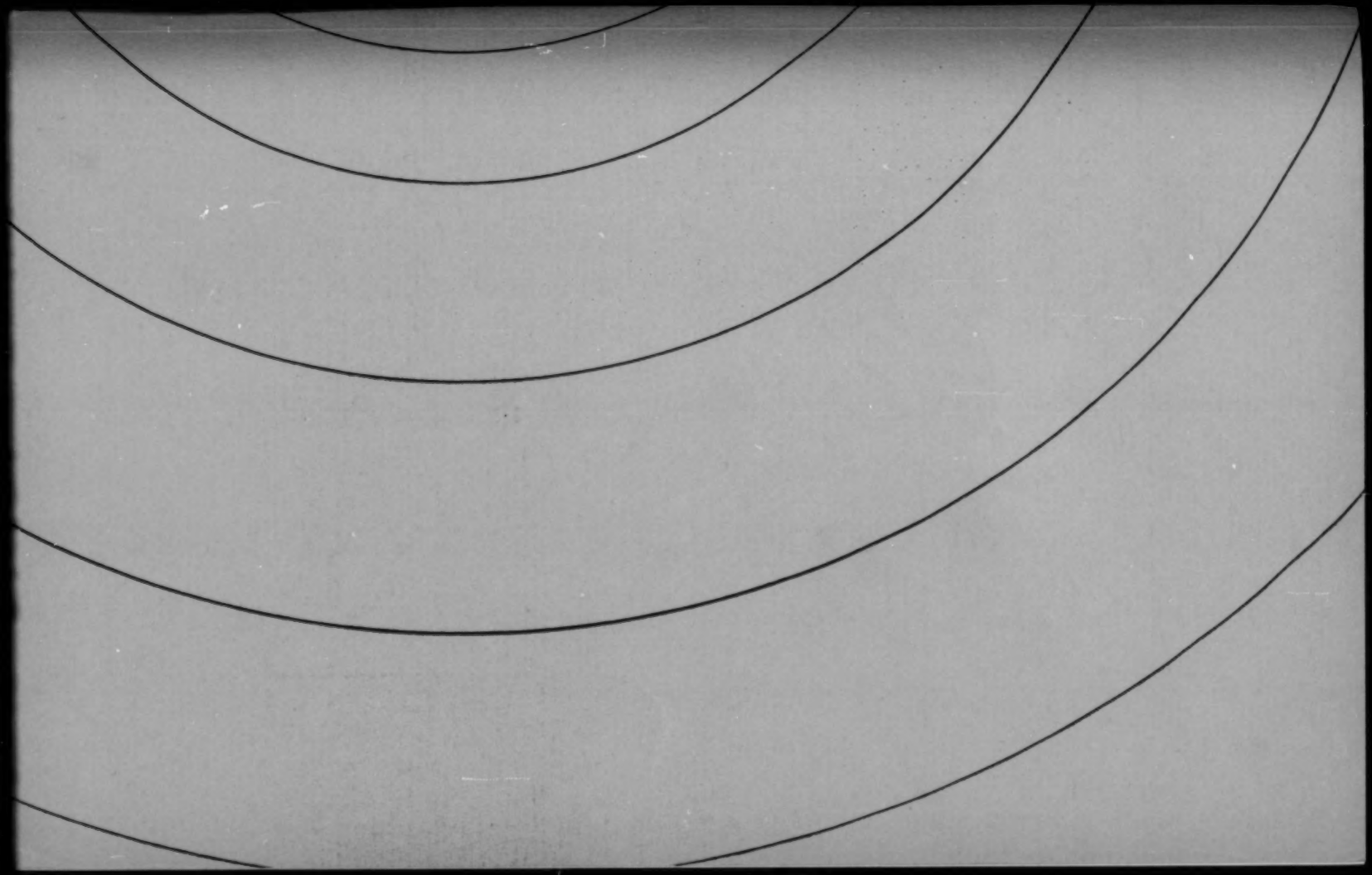
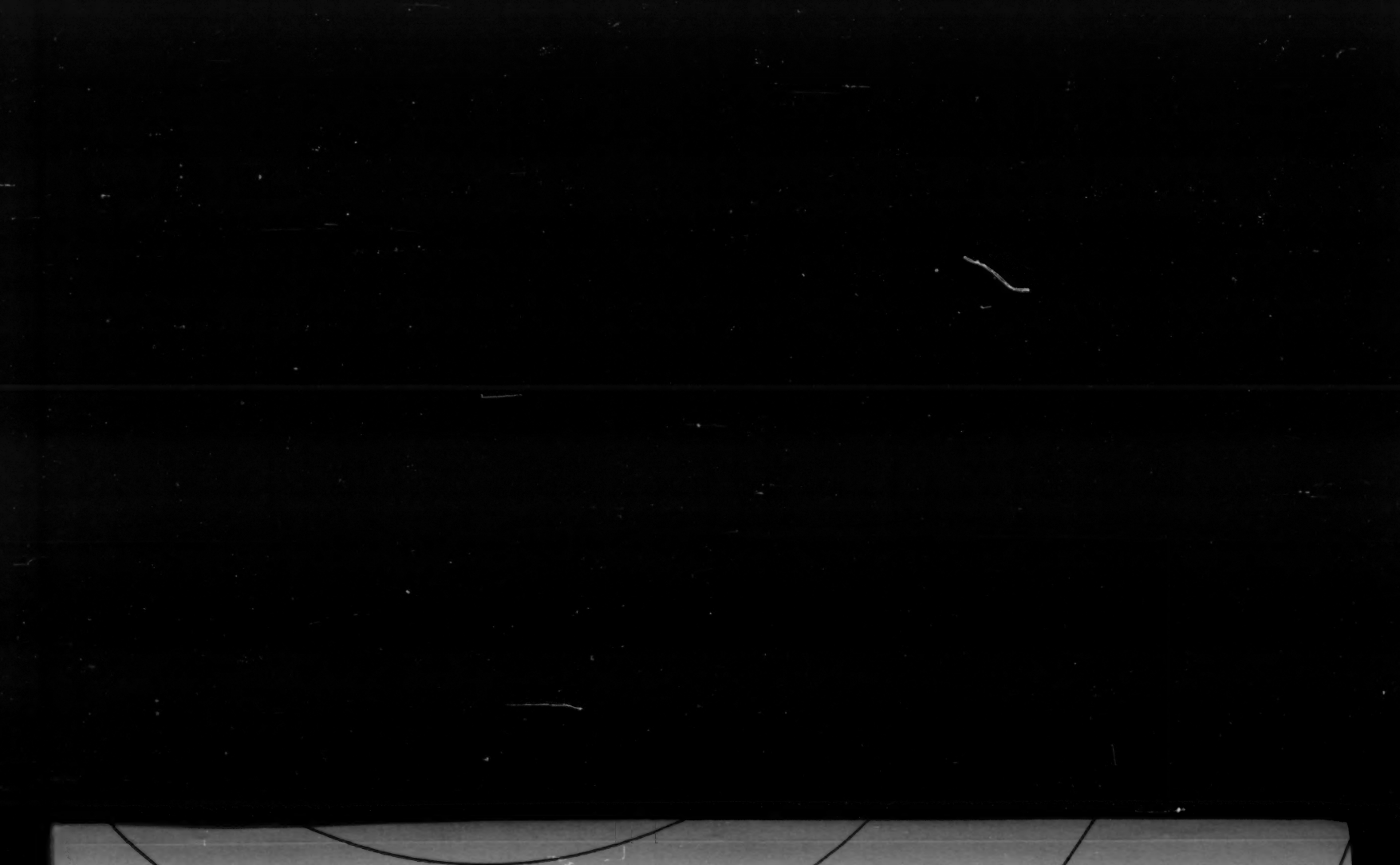
PURPOSE OF THE ASSOCIATION FOR PROFESSIONAL BROADCASTING EDUCATION

The purpose of this organization is to secure mutual advantages that flow from a continuing relationship between broadcasters and institutions of higher learning which offer a high standard of training and guidance for those who plan to enter the profession of broadcasting.

These are the fundamental objectives of the Association:

To improve the services of broadcasting.

To facilitate exchange of information on broadcasting.

To bring together to their mutual advantage those in broadcasting and those in institutions of higher learning.

To facilitate employment at maximum effectiveness for those who meet the standards of institutions of higher learning and of broadcasting.